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ABSTRACT

This annual report for the Corporation for Public Broadcasting (CPB) for fiscal year 1986 also summarizes the CPB's activities over the last 20 years. The front inside cover folds out to three pages and provides a chronology of the important events in CPB history from its inception in 1967 to 1987. A narrative report on the CPB's 20 years of operation highlights its beginnings, milestones, programming, and audiences; the broadcasting system; and funding. Comments in support of public television by a wide variety of public figures concludes this portion of the report. The 1986 annual report provides information on television programming, radio programming, community outreach, adult learning, program support activities, and system support activities for that fiscal year. The CPB Board of Directors and officers are also listed, and a financial accounting by the firm of Peat, Marwick, Mitchell & Co. is provided. The text is supplemented by a number of graphs, figures, and photographs. (EW)

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A REPORT TO THE PEOPLE

20 Years of Your National Commitment to Public Broadcasting 1967-1987

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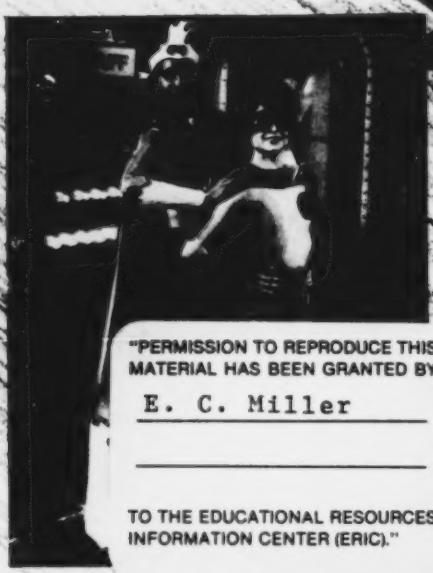

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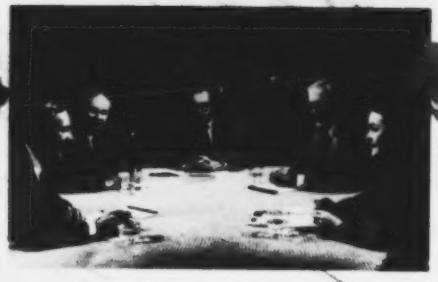
1986 Annual Report



1967-1987

20 Years of Your National Commitment to Public Broadcasting

1967 The Carnegie Commission issues its report, *Public Television: A Program for Action.*

The Hidden Medium: A Status Report on Educational Radio in the United States is published by the Johnson Foundation. It spurs the inclusion of radio in the public television broadcasting bill before Congress.

President Lyndon Johnson signs the Public Broadcasting Act, which provides for creation of the Corporation for Public Broadcasting (CPB).

1968 CPB is formed.

CPB makes its first program grant. It goes to production of *Black Journal* for public television.

1969 CPB awards the first General Support Grants (later renamed Community Service Grants) to local stations.

Public Broadcasting Service (PBS) is formed by CPB and the public television stations.

PBS

Regular, nationwide interconnection among television stations by telephone landlines is inaugurated.

The Forsyte Saga and *The Advocates* program series debut on public television.

CPB sets funding standards as growth incentives for local public radio stations.

Children's Television Workshop production *Sesame Street* goes on public television.

NATIONAL PUBLIC RADIO

1970 National Public Radio (NPR) is formed by CPB and the public radio stations, and nationwide radio station interconnection is launched.

Public television broadcasts *Hollywood Television Theatre's* production of *The Andersonville Trial.*

Number of public television stations reaches 200.

1971 Number of full-service public radio stations reaches 100.

The Great American Dream Machine and *Masterpiece Theatre* debut on PBS.

NPR launches its first live nationwide broadcast with coverage of Senate hearings on Vietnam.

All Things Considered debuts on NPR.

ALL THINGS CONSIDERED

Public broadcasting wins four Peabody Awards for television and one Peabody Award for radio.

1972 *The Electric Company* premieres on PBS.

1973 CPB and PBS sign Partnership Agreement that sets the course for programming relationship between them and agreement for long-range funding goals.

Public television and radio carry gavel-to-gavel coverage of the Watergate hearings, longest broadcast coverage ever devoted to one news event.

PBS begins pioneering development of technology for closed captioning of television programs for hearing-impaired viewers.

CPB establishes Minority Training Grant program.

1974 Number of full-service public radio stations reaches 150.

PBS Station Program Cooperative is formed, giving local stations primary role in selecting and funding programs for national distribution.

CPB conducts major study of radio services for people with impaired vision.

Number of public television stations reaches 250.

Monthly portion of American households watching public television reaches 50 percent.

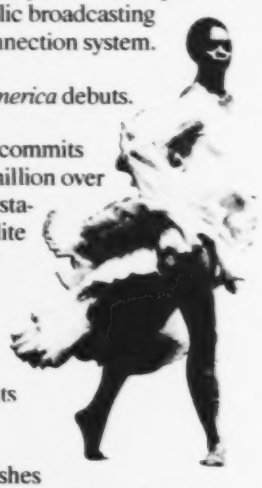
Great Performances debuts on PBS.

CPB helps fund pilot production of science series *NOVA*.

1975 President Gerald Ford signs Public Broadcasting Financing Act of 1975, establishing long-range, advance funding for public broadcasting.

PBS, Ford Foundation, and, later, CPB and NPR join forces in plans to set up a public broadcasting satellite connection system.

Dance in America debuts.



1976 CPB Board commits up to $110 million over 10 years to establish a satellite connection system.

Live from Lincoln Center debuts on PBS.

CPB establishes Women's Training Grant program.

The MacNeil/Lehrer NEWSHOUR

MacNeil/Lehrer Report premieres on PBS.

1977 Carnegie Commission on the Future of Public Broadcasting ("Carnegie II") is convened.

CPB and consortium of banks sign $32.5 million financing plan for satellite system to connect stations.

CPB funds *ThinkAbout*, first of more than 15 series of instructional television (ITV) programs it has funded since then.

1978 Satellite system goes into operation for public television.

1979 Carnegie II releases its report, *A Public Trust*.

Public radio audience reaches 5 million listeners a week.

Morning Edition debuts on NPR.

Nonprofit, independent National Captioning Institute is established.

Number of full-service public radio stations reaches 200.

1980 CPB Board creates the Television Program Fund.

3·2·1 CONTACT

3-2-1 Contact premieres as first continuing closed-captioned program on PBS.

NPR completes satellite interconnection.

WTTW-TV, Chicago, pioneers development of multichannel ("stereo") television broadcasting.

A Prairie Home Companion begins nationwide broadcast.

1981 American Public Radio (APR) programming distribution service is formed.

$150 million Annenberg/CPB Project for telecommunications and higher education is launched.

1982 *American Playhouse* debuts as first public television series to be produced by a consortium of stations.

Nature debuts on PBS.

1983 *MacNeil/Lehrer NewsHour* initiates nation's first hour-long nightly television news show.

Frontline debuts on PBS.

Reading Rainbow debuts on PBS.

Number of public television stations reaches 300.

1984 *The Brain* and *The Constitution: That Delicate Balance,* funded by Annenberg/CPB Project, debut on PBS.

WonderWorks premieres on PBS.

Number of full-service public radio stations reaches 275.

WTTW-TV, Chicago, becomes first television station to broadcast in multichannel ("stereo") full time in the United States.

KIDS AMERICA

1985 *Kids America* debuts as only live, daily national radio program for children.

NPR's *Weekend Edition* debuts.

CPB funds Public Television Outreach Alliance, collaboration of documentary programming with community action to deal with national societal problems.

1986 CPB and public television stations establish joint television Programming Challenge Fund.

CPB Board establishes the Radio Program Fund.

1987 *Washington Week in Review,* public television's longest-running public affairs program, celebrates 20th anniversary.

Square One TV and *Eyes on the Prize* debut on PBS.

BEGINNINGS

"This was innovative. It was without commercialism. And it was dedicated to rendering a public service."
—former Sen. John Pastore

On a December day in 1964, in Washington, D.C.'s Statler Hilton Hotel, an unprecedented gathering took place. From across the nation, university presidents, corporate chiefs, school superintendents, and community leaders assembled. They had one thing in common: They chaired the boards of noncommercial educational television stations. They had been called together on behalf of the National Association of Educational Broadcasters (NAEB) by C. Scott Fletcher, then head of the Ford Foundation's Fund for Adult Education.

Recalling it, Frederick Breitenfeld, then an NAEB staffer and now president of Philadelphia's WHYY-TV/FM, is still surprised that this first-ever gathering happened. "It was almost anathema to think that it could be done," he explains. The loosely federated collection of educational television station managers at the time were wary of what might come of an unprecedented meeting of their bosses. "Some station managers were so suspicious that they wouldn't even give out the names of their board chairmen," he says.

And, indeed, the meeting of those chairmen proved to be momentous. Out of it came a proposal that was to change the face of educational broadcasting in America and raise its profile to a level it had never before achieved. The proposition was put forward by Boston's Ralph Lowell, a long-time supporter of educational television through the Lowell Institute Cooperative Broadcasting Council, the license holder of WGBH, Boston. He proposed that a national commission be formed, possibly with White House backing. Its purpose: to study ways to strengthen, expand, and fund educational television.

The White House liked the idea. "Johnson responded instantly when I approached him with it," says Douglass Cater, then a senior policy advisor on the White House staff. "But we endorsed it as a nongovernmental commission. That way, there would be no grounds for concern that it would be a government propaganda operation."

WKNO's *Safety Hit Parade*, Memphis, 1957

James Killian Jr.

W. H. Lighty, first program director of 9XM (later WHA-AM), Madison, Wis., at microphone with E. M. Terry, physics professor

The prestigious Carnegie Corporation of New York, headed at the time by John Gardner, was approached. It put up $275,000 for the project. So was born the Carnegie Commission on Educational Television. Massachusetts Institute of Technology Chairman James Killian Jr. was asked to chair it. A stellar roster joined him: James B. Conant, Lee DuBridge, Ralph Ellison, John Hayes, David Henry, Oveta Culp Hobby, J. C. Kellam, Edwin Land, Joseph McConnell, Franklin Patterson, Terry Sanford, Robert Saudek, Rudolph Serkin, and Leonard Woodcock.

At the outset of their work in 1965, few of these people knew educational broadcasting. But over the next two years they immersed themselves in its world. They crisscrossed the United States, visiting 92 of the 124 educational television stations then on the air.

What they found was an *ad hoc* system of educational broadcasting. It was surviving precariously from financial hand to mouth. It had no clear definition of itself. Says James Fellows, once president of NAEB and now president of the Central Educational Network in Chicago, "It was by no means a haphazard industry. But it was definitely in a very developmental stage."

They found too that, though struggling financially, public broadcasting was not a new phenomenon. Its first beam might be traced back as far as 1919, when 9XM Radio (later WHA-AM) began broadcasting from the University of Wisconsin under an experimental license. 9XM set a trend in motion for educational institutions, which, in fact, dominated the early days of broadcasting, doing experimental work in the medium.

By 1925, there were enough of these stations to call a meeting. They formed the Association of College and University Broadcasting Stations, which subsequently became the National Association of Educational Broadcasters—NAEB.

By 1952, 100 noncommercial radio stations were on the air. In that same year—thanks to a campaign waged inside the Federal Communications Commission (FCC) since 1949 by FCC Commissioner Frieda Hennock—the FCC reserved 242 channels, albeit mostly on the almost inaccessible UHF spectrum, for educational television. In that year also, the Educational Television and Radio Center, later to become National Educational Television (NET), was formed with money from the Ford Foundation and the stations. It was to be a national exchange center to provide programs, services, ideas, and information to the educational broadcasting community. A year later, KUHT-TV in Houston went on the air as the first full-service educational television station.

By 1962, 75 educational television stations were on the air. But it was becoming clear that more than local money and private money, the bulk of which still came from the Ford Foundation, was needed to fund this noncommercial educational broadcasting enterprise.

After five years of efforts to convince it, Congress began to agree—and to recognize the value of educational broadcasting as a public good. So for the first time, Congress put up money to help: It passed the Educational Television Facilities Act of 1962. The money it provided went, on a matching basis, to build stations.

The money put stations on the air, but without an adequate supply of programming available, they were of limited value to the public. And good programming, then as now, was expensive, but the 1962 Act did not provide support for program production. So the emergence of the new stations highlighted a fundamental and yawning funding gap. This gap is what spurred the momentous NAEB meeting that resulted in putting the Carnegie Commission into place.

***Turn of the Century*, drama produced by KRMA-TV, Denver, for NET in 1963**

The meeting of those chairmen proved to be momentous. Out of it came a proposal that was to change the face of educational broadcasting in America and raise its profile to a level it had never before achieved.

In January 1967, the commission presented 12 recommendations in its report, entitled *Public Television: A Program for Action.* The recommendations came down to a call for a major congressional commitment—far greater than the 1962 Act—to support public broadcasting on a national basis.

At the core of the Carnegie recommendations were two major new ideas: to greatly expand congressional funding for the industry and to create a "Corporation for Public Television." That corporation would be a private, nonprofit body charged with administering the government's funding and fostering the growth of public television.

As the commission used it, the word "public" was a new way to refer to what had been known as "educational" television. "Public," while not replacing "educational," expanded the focus to include general-interest, educational, and informational programming—distinguished from, though an adjunct of, formal instructional programming.

"There was a great deal of excitement inside the commission at the idea of a whole new definition and purpose and creative mission for public broadcasting," says Eli Evans, who was then on the commission staff and now is president of the Charles H. Revson Foundation. "The commission report, for the first time, gave educational broadcasting a new confidence. Because of this, everyone in the educational broadcasting community began to push hard, along with friends in Congress, to implement this Carnegie plan."

Within a month after the commission's report was released, legislation to implement the greater part of its recommendations began moving through Congress. The legislation's most crucial supporters in the Senate included Sen. Warren Magnuson (D-Wash.), chairman

WVIZ, Cleveland, local news show *ca.* 1970

Special news coverage of election night 1964 from WAMU-FM, Washington, D.C., includes rough tallies and monitoring the three television networks.

Public broadcasting now had a comprehensive national commitment behind it, a congressional door to funding, and strong Presidential backing.

of the Senate Commerce Committee, and Sen. John Pastore (D-R.I.), chairman of the Commerce Committee's Subcommittee on Communications. Pastore recalls the Carnegie vision's appeal to the lawmakers: "This was innovative. It was without commercialism. And it was dedicated to rendering a public service."

The House was also receptive. Key friends of the legislation there were Rep. Harley Staggers (D-W.Va.), chairman of the House Committee on Interstate and Foreign Commerce, and Rep. Torbert Macdonald (D-Mass.), chairman of the Committee's Subcommittee on Communications and Power.

Not included, however, in the original public television bill nor in the Carnegie report was any provision for radio, the original educational broadcasting medium. Jerrold Sandler was then executive director of NAEB's National Educational Radio Division. Bucking objections from some quarters, he set out to correct the omission.

Sandler mobilized the support of the Johnson Foundation in Racine, Wis. This led to publication of a report called *The Hidden Medium.* Its case for including radio in the funding turned out to be very persuasive on Capitol Hill. At the 11th hour, the television broadcasting bill winding its way through Congress was amended to embrace radio. To reflect this, the proposed Corporation for Public Television was redubbed the Corporation for Public Broadcasting (CPB).

On Nov. 7, 1967, President Lyndon Johnson put his pen to the Public Broadcasting Act of 1967. Public broadcasting now had a comprehensive national commitment behind it, a congressional door to funding, and strong Presidential backing. "In fact, the first meeting of the board of the new Corporation for Public Broadcasting was held in the White House," recalls Michael Gammino, a founding CPB Board member who served in that post until 1984. Johnson by then had named Frank Pace, former chief executive of General Dynamics Corp., as the CPB's first board chairman. "It was one of the great challenges and

John Pastore

Chairman Frank Pace and President John Macy testify on behalf of CPB funding.

The CPB Board of Directors, joined by President Johnson, meets for the first time on April 26, 1968, at the White House.

opportunities of my life," recalls Pace. Taking on the challenge with Pace was an impressive board of directors. "It had unique quality and breadth of vision," says Pace. Included among its 15 distinguished members were John D. Rockefeller III, Jack Valenti, Eric Leinsdorf, and Oveta Culp Hobby.

But distinguished board or no, the new enterprise started off from a Spartan base. "For the first couple of months, we worked out of Frank's office in New York City," says Ward Chamberlin, vice president of the new corporation and now president of WETA-TV/FM, Washington, D.C.

The new corporation went right to work on the hefty mandate given to it by the 1967 Act. It was to:

- develop television and radio systems that would reach and serve *all* Americans with alternative programming
- develop connection services that would link the public broadcasting stations nationwide
- help support those stations
- help ensure production of high-quality programs from diverse sources
- provide training, instruction, recruiting, research, and development

Public funding administered through the Corporation for Public Broadcasting was to make this possible. The concept of the bill had roots in the "land-grant" legislation of the 1860s, which gave federal resources to colleges and universities that have since become some of the jewels in the crown of U.S. higher education. The 1967 Act was, in effect, a land-grant act to establish broadcasting as a national educational institution.

MILESTONES

From Bicycled Tapes to Satellites

In a now-famous 1961 speech before the NAEB, Newton Minow, then chairman of the Federal Communications Commission, complained that television of the time was "a vast wasteland." Two decades after the Public Broadcasting Act has been at work, Minow is asked his assessment of American television. "It's still a wasteland," he says, "but now it has an oasis: public broadcasting." Writer and publisher Norman Cousins concurs. "We now have," he says, "the alternative we dreamed about."

The proof of the pudding is in the tuning in: Weekly, some 100 million Americans now watch public television, and more than 10 million listen to public radio. "Without question," declares former Sen. John Pastore, who helped to move the Public Broadcasting Act through Congress, "in the 20 years since the Act, public broadcasting has done marvelously well."

The road from then to now has been winding—and not without its bumps. But certain markers stand out as milestones in achievement. Among them, these:

First Program Funding

One of the first acts of the new CPB was to fund *Black Journal,* a weekly public affairs program focusing on the black community. With this grant, CPB immediately picked up on the 1967 Act's charge to seek diversity in the programming that the new corporation would fund.

System Interconnection

A prime goal of the Public Broadcasting Act was to set up a live, permanent interconnection (that is, a nationwide electronic link) among all public stations to give them equal access to national programming. CPB immediately went to work on meeting this goal. Until then, though there had been regional systems, the only "national" program distribution system was the so-called "bicycle network"—that is, tapes of programs were sent from one station to another through the mails.

Newton Minow

Minow is asked his assessment of American television. "It's still a wasteland," he says, "but now it has an oasis: public broadcasting."

Susan Stamberg, long-time host of NPR's *All Things Considered* and now host of Sunday's *Weekend Edition,* tells how it was: "I remember being a part of this local Washington educational station, WAMU, when there was this dream of a network. There were hundreds of local stations like us out there who never could talk to one another. All we had were the 'bicycled' tapes—meaning I'd do something and mail a tape of it to Boston. Boston would mail the same tape to Philadelphia. Philadelphia would mail it to someone else. We could never do anything national and live with one another; we could never do anything topical. Then the Act came. It made all that live connection possible."

To achieve this interconnection, CPB joined forces with the Ford Foundation. Each granted $250,000 to connect 150 public television stations over AT&T landlines. On Jan. 5, 1969, the first nationwide landline link for public television went live. Interconnection for radio stations was to follow the next year. With the coming of the landline system, a genuinely nationwide public broadcasting system finally came to life. It gave public broadcasting a national identity it never had before.

***Washington Week in Review* celebrates its 20th year in 1987.**

Creation of the Public Broadcasting Service

With the launching of a live, national station connection system for television came the longer-term question of who would run it. Congress had made it clear that if CPB were to be the political heat shield and catalyst for public broadcasting that was envisioned in the 1967 Act, CPB could not run a network, own stations, or produce programs.

So CPB mobilized the stations to work with it on structuring a new organization to operate the interconnection system. The result of their work was the birth, on Nov. 7, 1969, of the Public Broadcasting Service (PBS), a nonprofit, independent organization to be owned by the stations it served. CPB was its initial funder. But

Tony Brown, host of *Black Journal*, first CPB program grantee. The show, now *Tony Brown's Journal*, is the nation's longest-running black affairs series.

Julia Child, *The French Chef*

respecting existing production sources and station independence, PBS was not to enter the domain of program production. This would be handled by the stations and other producers, such as National Educational Television, the chief national source of programming at the time.

Creation of National Public Radio

Next came the question of a radio system. At the time, there were more than 400 noncommercial radio stations on the air. But as John Witherspoon, director of the Center for Communications at San Diego State University, says in his history of public broadcasting, "They could not properly be called a system. They were diverse, weak, and fragmented." They needed a nationwide interconnection. But unlike the television stations, they also sorely needed a national program production source, because no bank of programming of the scope provided by NET had emerged for radio.

So in February 1970, to fulfill both interconnection and program needs, CPB and the public radio stations created National Public Radio (NPR). The PBS structure was a model of sorts. Like PBS, NPR would be a membership organization running a nationwide system to connect and serve its stations. But unlike PBS, NPR was to have a second major mandate: to produce programs. In May of the following year, *All Things Considered,* the first of NPR's major program productions, was aired. It turned out to be NPR's most enduring and widely acclaimed production.

***All Things Considered* staff (*ca.* 1975) gets ready for another evening of insightful radio news reporting, analysis, and features.**

Upgrading Radio Standards

Of the some 400 educational radio stations broadcasting when CPB came into being, a goodly number were little more than electronic classrooms or laboratories for college students. Albert Hulsen, now president of American Public Radio, was at the time CPB's first director of radio activities. He describes what he found: "A system so underdeveloped that the vast majority of stations weren't on the air year-round. Many signed off for summers. Some broadcast for only part of the week.

CPB President Henry Loomis testifies for long-range funding.

"So to make radio grow, we developed the CPB policy for public radio assistance," Hulsen says. It tied CPB money for a station to its progress in upgrading its facilities and operations. The first reaction of the stations was shock. But the plan worked. Two decades later, there are almost 300 full-service public radio stations that meet CPB standards.

Multiyear Funding

The initial funding provisions of the Public Broadcasting Act called for Congress to approve funding for public broadcasting one year at a time. But that annual appropriation process exposed public broadcasting funding to annual political pressures—contrary to the Public Broadcasting Act's vision of nonpolitical public support. Also, the two- to three-year lead times typical in program production called for the predictability of longer-term funding.

In 1970, John Macy Jr., CPB's first president, addressed the problem publicly. "The future of public broadcasting will be very limited," he said, "unless we succeed in the next couple of years in convincing the nation that we have earned a system of adequate, permanent financing."

To convince Congress, CPB organized the Task Force on Long-Range Financing of Public Broadcasting. The group was broadly based, drawing together CPB, the stations, and national organizations. The concerted effort reflected how seriously the public broadcasting community saw this issue.

But before the group's first meeting, a two-year funding authorization—the first step by Congress toward multiyear financing—met a veto from President Richard Nixon on June 30, 1972. Undeterred, the task force developed a plan that called for five-year, advance authorizations and appropriations for CPB. Lengthy negotiations ensued between public broadcasting and the executive branch. In 1974, the White House sent a funding bill to Congress; it included most of the task force's recommendations.

So when on New Year's Eve, President Gerald Ford took pen to the Public Broadcasting Financing Act of 1975, setting up a system of five-year, advance funding for CPB, he signed a landmark. The new act called for escalating, matching-fund allocations. They would range from $65 million in 1975 to $160 million in 1980. It was a critical step forward for the independence of programming in public broadcasting—a step advocated by the Carnegie Commission even before CPB was created.

Instructional Television

In 1977, CPB funded *ThinkAbout,* the first of more than 15 series of instructional television (ITV) programs it has supported since then. ITV programs are designed specially for the classroom— not to set curriculum but to enhance it. The CPB money in the *ThinkAbout* project was used to leverage a U.S./Canadian consortium financing package of $5.7 million, the largest in ITV history.

Satellite System

On March 1, 1978, 24 public television stations in the Southeast dropped from AT&T's landlines and began receiving nationally distributed programs through a satellite more than 22,000 miles above the equator. By year's end, all 274 public television stations were linked to the satellite system. Within two years, the entire public radio system also was connected by satellite.

This was a major technical and management breakthrough for the entire broadcasting industry. Not even the commercial networks were connected by satellite facilities on a full-time, national basis. In the old telephone landline system, only one program transmission could go through at a time. The quality of sound and picture was very poor by today's standards. With satellite technology, the quality was far better. Even more important, several programs could be sent and received at the same time. This meant stations had a richer bank of programming and could schedule national programming more flexibly to fit local needs and preferences.

"I think CPB's greatest contribution was developing and managing construction of that satellite system. Every once in a while you'll have a chance to see some institution take something from scratch—and have everything work out right."

President Ford signs 1975 Financing Act.

CPB Director Gloria Anderson (center) breaks ground for satellite system construction with officials of Arkansas Educational Television Network.

The satellite service was the result of years of farsighted vision. The pioneer of this vision was Hartford Gunn, manager of Boston's WGBH in the 1960s and later the first president of PBS. Serious planning began in 1975, after formation of a Satellite Working Group, a joint effort initially of PBS, the Ford Foundation, and, later, CPB and NPR. Next came the creation in 1977 of CPB's Satellite Interconnection System Project Office (SISPO). Its job was to implement the plans worked up by the Satellite Working Group. A major challenge was financing such a capital-intensive project. CPB arranged it. In 1976, a consortium of banks granted a $32.5 million line of credit to finance the satellite project. It was a milestone for the project. Working with PBS and NPR, SISPO saw the rest of the complex project through to completion.

Says Chicago's WTTW President William McCarter, "I think CPB's greatest contribution was developing and managing construction of that satellite system. It was its finest hour. Every once in a while you'll have a chance to see some institution take something from scratch—and have everything work out right. Today, look what we have. We led the world—even the commercial networks—in satellite communications. And everybody copied us."

Television Program Fund

In 1980, the CPB Board of Directors removed itself from choosing or approving which television programs CPB would fund. It created the Television Program Fund, a unit of experts inside CPB who would make CPB funding decisions based on priorities set by the board. This change in the funding process was an adaptation of an approach to program funding recommended in *A Public Trust,* the 1979 "Carnegie II" report.

The idea was to put substantial sums of money in one place and to get it quickly and efficiently into producers' hands. The benefits would be more flexibility and political insulation for decisions on program funding, along with more stability for major programming series. Since then, "Funding for this program was provided by the Corporation for Public Broadcasting"—the on-air

CPB Chairman Lillie Herndon, Walter Annenberg, and President Robben Fleming announce 1981 creation of Annenberg/CPB Project.

signature of CPB Program Fund backing—has become a familiar tag introducing some of public television's finest offerings, such as *WonderWorks, Frontline, American Playhouse, Great Performances,* and *The MacNeil/Lehrer NewsHour.*

Says Elizabeth Campbell, founder of Washington's WETA and its vice president of community affairs, "CPB's Television Program Fund was a terribly, terribly important step forward in bringing good programming to public television. Before it, most stations didn't have the money even to do a pilot, let alone produce programming of national scope. The Program Fund gave us a great new bank of national programming."

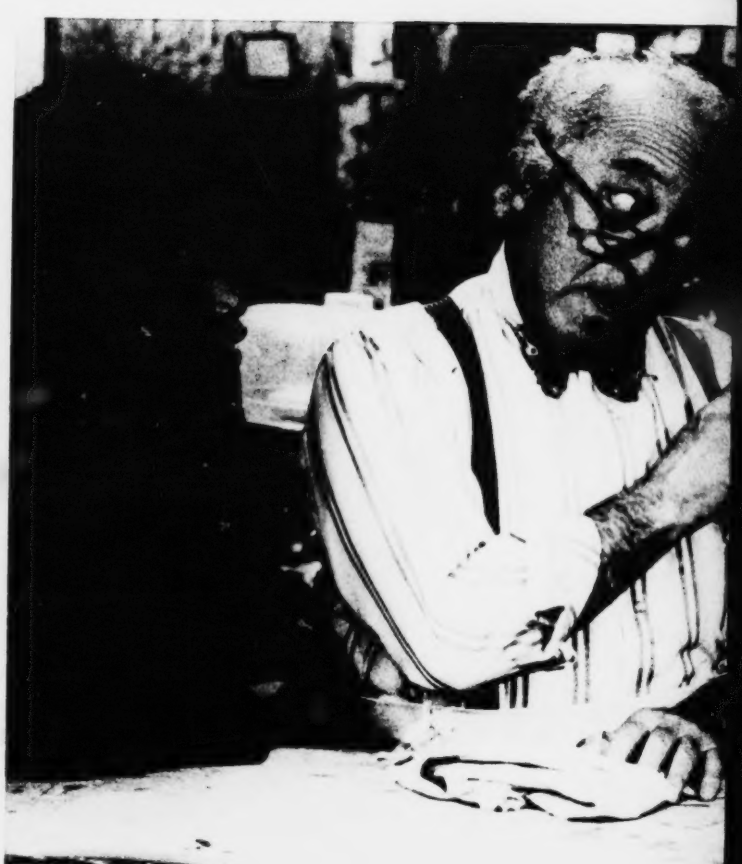
Annenberg/CPB Project

At the initiative of former Ambassador Walter Annenberg, CPB and The Annenberg School of Communications in 1981 undertook one of the most extraordinary and ambitious enterprises in education and telecommunications. They launched the Annenberg/CPB Project. Over 15 years, funded at $10 million a year from The Annenberg School, the Annenberg/CPB Project is to give the public new access to college-level education, presented in a highly appealing electronic package. The $150 million Annenberg grant is the largest single gift ever received in the history of public broadcasting and higher education.

A key purpose of the Project is to bring higher education to people unable to attend a conventional college or get to a campus regularly. The Project underwrites college-credit courses using new materials developed especially for delivery through radio, television, and allied telecommunications technologies.

Since 1980, Annenberg/CPB Project courses have been adopted by more than 1,000 colleges and universities, and since 1984, the Project's efforts have won more than 50 awards from broadcasters and educators. Widespread

Jean Marsh plays Rose in *Upstairs, Downstairs.*



... the 1969 debut of Sesame Street—through the fascinated response of youngsters—brought public television to the awareness of parents... the 1971 debut of NPR's All Things Considered *introduced the first national evening news program to radio....*

Since 1969, *Sesame Street* and public television have occupied a special place in the hearts and minds of our nation's children.

acclaim for programs such as *The Brain, The Constitution: That Delicate Balance, Planet Earth,* and *The Mechanical Universe*—all Annenberg/CPB courses—reflects the high quality of educational product that the Project has generated.

Programming

Since CPB began support for public television and radio programming, the cavalcade of award-winning programs on the public broadcasting airwaves has been rich, varied, and steady. If milestones in this vast, 20-year parade were to be marked, some of the most important would be those programs that drew to public broadcasting its first broadly based national audiences—and first began to make public broadcasting the household term it has become.

Among these milestones must certainly be the 1969 debut on public television of *Sesame Street,* which—through the fascinated response of youngsters—brought public television to the awareness of parents across the nation; the 1971 debut of NPR's *All Things Considered,* which introduced the first national evening news program to radio; and the 1974 airing of the enormously popular *Upstairs, Downstairs* on PBS's *Masterpiece Theatre,* which put public television on the map for dramatic presentations. But beyond these early program events, every debut of a top-quality program is another milestone in fulfilling public broadcasting's mission.

PROGRAMMING

"...to educate and inform, entertain, and delight."
— The Carnegie Commission

In the end, public broadcasting comes down to one thing: programs. That is the reason for public broadcasting's existence. That is the measure of its success.

If public broadcasting were to boast of anything after the last 20 years, the boasting would have to be of the programming. The industry's trophy cases are filled with more than 300 major national awards—Peabodies, Emmies, duPont Columbias, and Oscars—for excellence. Public broadcasting's programming has been as varied as America, as challenging as the people themselves demand.

Twenty Years of Programming: A Sampler

The sampling here of past and present programs—selected to illustrate the diversity of public broadcasting—spans 20 years in public television and public radio. It presents the diverse world that public broadcasting has been bringing to us in seven broad categories:

- public affairs and news
- children's programming
- classroom programming
- drama
- cultural documentary
- performing arts
- science and nature

Public Affairs and News

The Advocates: Courtroom-style debate on television, including testimony from expert witnesses, on major issues of the day.

Options in Education: The only national radio series devoted to exploring issues in education, taking listeners to alternative schools, special schools, religious schools, and classrooms in the public schools and teachers' colleges.

The staff of *All Things Considered* continues public radio's tradition of the best in journalism. (Inset) New hosts Renee Montagne and Robert Siegel.

Dick Cavett, host of
VD Blues

VD Blues: A landmark one-hour documentary for television using skits, music, and readings to convey most serious information in an entertaining way. Followed by local station programs on the topic; an early outreach effort.

William Buckley of
Firing Line

Woman Alive!: A television documentary series about the changing roles of women and the effect of those changes on individuals and social institutions.

Realidades: A magazine-format television series by and about the American Latino population, dealing with Latino cultural and public affairs.

Over Easy: A television variety program for the aging. Panel discussions, minidocumentaries, and other formats to address special interests and concerns of older viewers.

Firing Line: Sharp, witty exchanges on television between conservative columnist William Buckley and his news-making guests.

Tony Brown's Journal: Longest-running, national black public affairs series on television.

All Things Considered: National evening radio news program in a magazine format that extends to ideas, issues, and the arts. Considered by many to be the best news program on radio.

The MacNeil/Lehrer NewsHour: Made history when it premiered in 1983 as America's only national hour of television evening news. Probes behind the scenes with expert commentary and analysis. A fresh and diverse approach to covering the major news stories of the day.

Frontline: The only regularly scheduled prime-time documentary series on television.

Enfoque Nacional: Spanish-language national newsmagazine produced for radio by Latinos in the United States. Draws on a network of more than 70 Spanish-speaking professionals throughout the United States and Puerto Rico.

"Assessing the impact of public television at this point is like pausing midway on a mountain climb. Looking up towards the goal, you may be discouraged that there's still so far to go. But looking back at where you started, you can appreciate how far you've come. The real measure of public television's success is this: Try to imagine the television landscape without it."

—Lee Margulies
Los Angeles Times

WonderWorks

Horizons: Weekly radio documentary series on issues and concerns of minorities. Includes major outreach efforts to put audiences in touch with local social services.

Vietnam: A Television History: A chronicle of three decades of struggle in Vietnam—1945-1975. Six years in the making, series analyzed the costs and consequences of America's involvement in Vietnam for both countries.

Morning Edition: National weekday morning news program. Includes lively mix of features, arts, reviews, and commentary.

Weekend Edition: National weekend morning news and feature program. Similar in format to *Morning Edition.*

Children's Programming

Mr. Rogers' Neighborhood: The longest-running children's series on public television, hosted by Fred Rogers, who helps children find within themselves the courage to grow.

Sesame Street: Celebrates the joys of childhood while imparting the building blocks of learning. Opens new vistas of learning to preschoolers, particularly those in the inner city. The flagship of public television's programming for young children.

The Electric Company: Enthralling video designed to help second- and third-grade youngsters in reading skills.

Zoom!: A television show written by, performed by, and directed to children aged seven through 12. Riddles, games, film, and drawings contributed by thousands of young viewers.

Children's Radio Theatre: Radio broadcasts of drama for and by children.

Reading Rainbow: Television programs for beginning readers in kindergarten through third grade to motivate them to keep reading during summer vacation.

"Generally speaking, when public broadcasting is good, it is very, very good, and when it is bad, it is not nearly so horrid as what you get on the networks. Children's programming is one of the jewels in the crown. Having raised two children myself, one of whom learned to read from Sesame Street, *I certainly appreciate that it isn't all* Road Runner."

—*Clifford Terry*
Chicago Tribune

"Public radio has probably the single best radio news delivery system on the air. None of the others has the class of NPR. It's unrivaled. The awards it rakes in every year are the best testimony to the balanced, fair, incisive, thorough reporting it does."
—Dennis McDougal
Los Angeles Times

During *Zoom*'s first six months on the air in 1971, almost 200,000 viewers wrote fan letters, contributing material to the children's series.

WonderWorks: Anthology drama series for family viewing, offering an array of fantasy, mystery, comedy, drama, history, and computer animation.

3-2-1 Contact: Marvelously energetic television series sparking students' curiosity about how the world works. Encourages youngsters, particularly minorities and girls, to view science and technology as a vital part of everyday living. Reaches children both at home and in classroom.

Square One TV: High-voltage show designed to encourage children's interest in and enthusiasm for math during critical age range of eight to 12 years old. Concentrates on motivation and on developing problemsolving skills. Presented in a television magazine format.

Kids America: Live, national, daily radio show for children. The only one of its kind in America. Features telephone call-ins from young listeners.

Programming for the Classroom

Public broadcasting is also at work in the nation's schools. When classes are in session, public television devotes 65 percent of its air time to special programming designed for them. Educators have come to value this programming widely—so much that almost 750,000 of them use television regularly in the classroom with some 18.5 million pupils. Among the public broadcasting programs offered to the schools are:

The Shakespeare Plays

Inside Out: An interdisciplinary series designed by health educators and learning specialists to help eight- to 10-year-olds understand and cope with their emotions. Uses dramatizations and documentaries to portray experiences common to children.

ThinkAbout: A series to help students develop the study and inquiry skills needed to become independent learners and successful problemsolvers. Through dramatic format, focuses on skills such as collecting information, classifying, sequencing and generalizing, improving memory, and setting goals.

All About You: Introduces first- and second-graders to the marvels of the human body. Uses film clips, models, microscope slides, and a lively cast of puppets to teach physical growth and development and the importance of good health habits.

The Shakespeare Plays: A BBC prime-time series adapted for the schools, with educational materials specially designed to accompany it. Used with stunning success with more than three million high school students. Ninety-five percent of teachers surveyed commended the series and its materials for helping them teach Shakespeare better.

Newscast from the Past: Events from distant history in format of ancient "TV" news broadcasts. Anchor set is a castle interior with monk as anchorman. Includes "live" reports on stories such as the Black Plague and Incan medicine.

Universe & I: A survey of our knowledge and understanding of the Earth, the solar system, and the universe. Examines a remarkable range of scientific disciplines—including physics, geology, astronomy, planetology, meteorology, oceanography, and paleontology.

Drama

The Forsyte Saga: In *Time* magazine's words, "a stylish and fast-paced portrayal of Victorian morals and manners…ably and artistically showing what television can do when it sets its standards high."

Theater in America: A major effort to capture for television the richness and diversity of dramatic productions throughout America, including performances by regional theater groups.

Masterpiece Theatre: The cream of British and other foreign television productions imported for American viewers. Series have included *Upstairs, Downstairs, Danger UXB, The Flame Trees of Thika,* and *The Jewel in the Crown.*

"Fighting against seemingly insurmountable odds, PBS has managed in a short time to become America's truly alternative network. It does a near-miraculous job of public-service broadcasting, tripping only now and then as it tiptoes through the minefields of controversial political, economic, and cultural subject matter. Now, after 20 years, it is time to stabilize its funding at a level high enough to enable it to concentrate on accomplishing the kind of challenging programming which will continue to shame commercial television."

—Arthur Unger
Christian Science Monitor

Stacy Keach and Genevieve Bujold in *Theater in America*'s "Antigone"

"The House of Ramon Iglesia" was adapted from Jose Rivera's stage drama for public television's *American Playhouse.*

Richard Thomas, the voice of F. Scott Fitzgerald

Faces, Mirrors, Masks: Highly individual radio portraits of 20th century Latin American literary masters. Interviews with 13 authors plus vibrant scenes presented from their work.

The World of F. Scott Fitzgerald: Eight one-hour radio programs bringing back the heady world of Fitzgerald, presented through documentary footage and dramatized short stories.

American Playhouse: A television showcase for American playwrights and novelists and the single most important outlet for America's independent filmmakers. Has included works of Cheever, Updike, Wilder, Terkel, Baldwin, Shange, Vonnegut, Beattie, and Twain.

Earplay: Newly commissioned and newly produced radio plays of excellence; aimed at encouraging contemporary forms of radio drama. Winner of the Prix Italia, most prestigious international programming award.

The House of Ramon Iglesia: Television comedy-drama reflecting Puerto Rican culture through a heartfelt presentation of the Iglesia family's struggles.

Star Wars and *The Empire Strikes Back:* Radio versions of the enormously popular adventure films.

NPR Playhouse: A regular source of drama on public radio. Has dramatized works by, among others, Pulitzer Prize-winner Sam Shepard and novelist James Joyce.

Cultural Documentaries

An American Family: A 12-part television series following one family's life over seven months. Unstaged and very personal. Praised by anthropologist Margaret Mead for being "as important for our time as was the invention of drama and the novel for earlier generations."

A Question of Place: Radio portraits of 20th century humanists from Freud to Foucault, encouraging listeners to discover and consider their own answers to the question of defining a human place in the 20th century world.

Great Performances: Dance in America

Style Wars: An award-winning television special, exploring the New York City subculture that spawned subway graffiti, rap music, and break dancing.

American Indian Artists: A television series focusing on the social, moral, and aesthetic values of Native American culture as seen through the work of outstanding artists.

Black Champions: A televised celebration of the triumphs of the extraordinarily talented and courageous black men and women whose athletic feats have played a major role in 20th century sports.

Heritage: Civilization and the Jews: A televised examination of the Jewish experience through history and its interplay with other cultures.

Overseas Chinese: A lively, humorous television story of a young Chinese American's search for her ethnic roots. Mix of live action, home movies, archival footage, and animation.

Eyes on the Prize: An unprecedented television history of the civil rights movement from 1954 to 1965. Evocative images of the struggle for justice.

Performing Arts

Great Performances: Longest-running performing arts series on television and the premier showcase for performance programming. Presents American and international artists in a variety of productions, ranging from *Dance in America* to *Brideshead Revisited.*

Live from Lincoln Center: Live telecasts from the theaters, concert hall, and opera house of New York City's Lincoln Center for the Performing Arts.

Jazz Alive!: Sizzling radio series on jazz musicians and the world of jazz.

Live from the Met: Telecasts from the best of the Metropolitan Opera's repertoire.

Based on a play by Genny Lim, "Paper Angels" tells the story of Chinese immigrants awaiting entry into the United States.

"In the 20 years since public broadcasting has become a national enterprise, the quality of its programming has, with few exceptions, been marvelously high. And the array of selection can sometimes dazzle. You can't get its like in the commercial network structure. And unlike cable, it reaches virtually every home in America—without charge. Where else, for instance, could we hope to see the likes of American Playhouse? *Where else in broadcasting could the best American producers find a channel to be heard? From that kind of programming alone, public broadcasting earns its keep."*

—Neil Hickey
TV Guide

Nature

A Prairie Home Companion: Weekly national radio program of folk, bluegrass, and ethnic music, blended with tall tales about an imaginary Minnesota town by storyteller Garrison Keillor.

Alive from Off Center: Acclaimed television showcase for experimental dance, theater, music, and video art. Diverse works creatively translate live performance to the video medium.

Baryshnikov by Tharp with the American Ballet Theatre: Innovative, televised dance created by choreographer Twyla Tharp for dancer Mikhail Baryshnikov.

Marian McPartland's Piano Jazz: Peabody Award-winning radio show that features interviews and duo improvisations by host Marian McPartland and a jazz-performer guest.

Gershwin: The Man and His Music: Televised biography of composer George Gershwin, celebrating his life and contributions to American popular music.

Science and Nature

NOVA: An examination, through imaginative and engaging use of television, of our progress in science and technology, the discovery of new scientific knowledge, and the impact of this on society.

Nature: Weekly series of films exploring the mysteries of the natural world in documentaries on subjects such as the Andes Mountains of South America and the vast and varied terrain surveyed in the airborne wanderings of the condor.

National Geographic: A series of specials produced by National Geographic Society and public television. Reveals the wide world of National Geographic in documentaries such as "The Incredible Machine," "The Sharks," "Ballad of the Irish Horse," "Land of the Tiger," and "Lions of the African Night."

Independent producers provide public broadcasting with insightful, individualistic programming such as *Style Wars.*

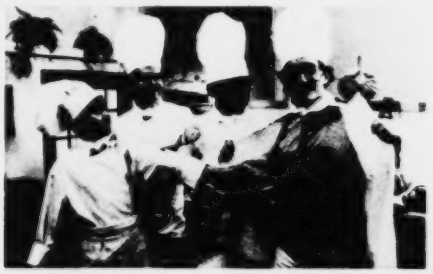
The Living Planet: Exploration of the Earth's environments by noted naturalist and author David Attenborough. A global look at how organisms of every kind adapt to their surroundings on all seven continents.

The Brain: Eight one-hour television programs encompassing significant research on the role of the brain in vision, sleep, drug and alcohol addiction, learning, memory, mental disease, movement, and language.

Comet Halley: Here It Comes Again: Televised exploration of the cultural, historical, and scientific significance of comets. Reports on the first missions to intercept and observe a comet and on the latest scientific theories on comets.

Planet Earth: A documentary series exploring the dramatic new frontiers of geospace. Ranges from the oceans to the planets to the sun to the fate of the Earth.

The Brain

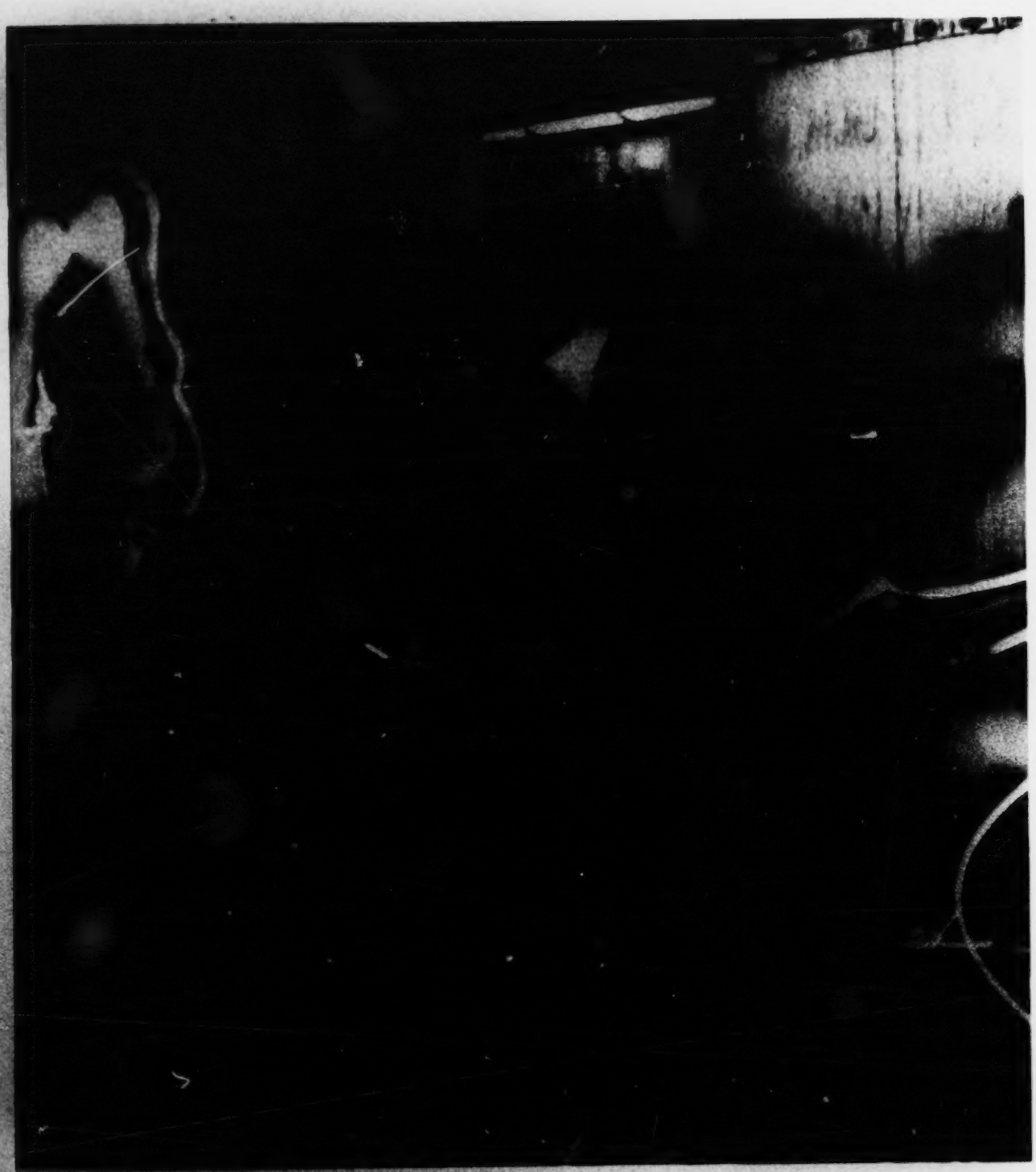


3-2-1 Contact

"Public television comes closer to the ideal more often, I think, than any other form of television that we have now. I hope it will continue to see itself as an alternative to, rather than an adjunct of, or a copy of, commercial broadcasting. I know that millions of viewers wouldn't trade the hours they've spent watching Masterpiece Theatre, Great Performances, *or* Sesame Street *for anything, and I don't blame them."*

— Tom Shales

Washington Post



88
30

AUDIENCES

"...our security depends on the enlightenment of our people, our freedom depends on the communication of many ideas thro ugh many channels."

—Letter from Lyndon Johnson to the Carnegie Commission

A 1986 survey by the Consumer Network, as reported by *Adweek's Marketing Week*, found that public television outranked every product and service of 100 measured for consumer satisfaction—including such enduring American loves as milk, baby food, and McDonald's! It also ranked well above commercial television, magazines, and newspapers.

A 1986 ELRA Group national survey of adult homes without cable found that 72 percent of viewers gave PBS a "very satisfactory" rating. This was well above viewer satisfaction with the three commercial networks and with independent stations. CBS-TV, the nearest contender, drew a "very satisfactory" rating from 49 percent of viewers.

In a 1986 series of 19 focus groups, qualitative research conducted by NPR, public radio listeners almost universally cited depth of coverage, followed by intelligence and integrity as the qualities they perceive as most characteristic of public radio.

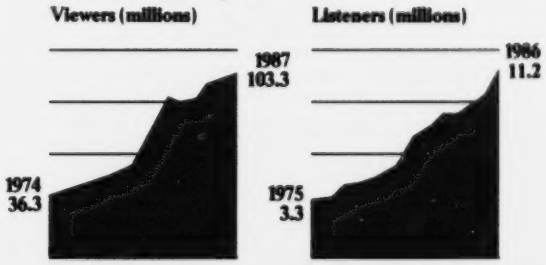
A 1984 Roper study reported that adults found public television more interesting, important, imaginative, informative, and stimulating than either commercial or cable television.

Findings like these confirm the good sense of public broadcasting's fundamental premise: that even though the American people may like light fare, they place special value on alternative programming, the *raison d'etre* of public broadcasting.

This premise recognizes that the American public is not a monolithic audience. It is a spectrum of diverse audiences with diverse interests. Public broadcasting's mission is to serve the whole spectrum—including those segments not served elsewhere on the air.

And the people have responded. The number of Americans who tune in weekly to public television—now more than 100 million—has more than doubled since 1974.

Growth of Weekly Audience



Source: Nielsen Television Index

Source: Arbitron

Fred Astaire on public television

The number of Americans who tune in weekly to public television—now more than 100 million—has more than doubled since 1974. And the number of Americans who listen weekly to public radio—more than 10 million—has more than tripled since 1975.

Visually impaired Americans can enjoy practical and entertaining programs through radio reading services, many produced by volunteers.

And the number of Americans who listen weekly to public radio—more than 10 million—has more than tripled since 1975.

A telling index of the audience's satisfaction is its readiness to open its checkbook to support stations. Here, too, the growth has been impressive. The number of Americans who give money to public television has quadrupled since 1974, and the number who give to public radio has surged almost 10-fold.

The amount of money these audiences have given is an even more telling indicator of the value they place on the medium. Since 1974, dollar gifts from public television's viewers have risen almost ninefold; and from public radio's listeners, the dollar donations have shot up an amazing 20-fold. Though these dollars as a whole still come nowhere near meeting all the system's costs, their growth is a dramatic public endorsement of the increasing importance of public broadcasting in the fabric of American life.

Another index of public broadcasting's success is the wide range of listeners and viewers it attracts weekly. As the charts show (p. 34), public radio draws an impressive segment of opinion leaders—well educated and professional listeners. But at the same time, well over half of public radio's listeners come from other demographic categories. And as the charts on public television's audiences show (p. 33), their composition by race, education, and occupation is in much the same proportion as the mix of the American population at large.

To Serve Special Audiences

Recognizing the diversity of audiences means serving the needs of special audiences—including those with physical limitations or other disadvantages. Public broadcasting takes special steps to meet these special needs.

The Physically Challenged

Over the years, the physically challenged of America have found an accommodating welcome in services supported by public broadcasting. For the 14 million

Americans with hearing difficulties, CPB now helps fund closed captioning for public television. This feature is transmitted on a special portion of the broadcast channel that can be received through decoding devices attached to televisions of hearing-impaired viewers. The devices make it possible for these viewers to see printed text of programming commentary and dialogue at the bottom of their screens. Thanks to this innovative technology—pioneered by public broadcasting—hearing-impaired viewers across the nation enjoy thousands of hours of public television programming specially captioned for them. To foster availability of this service, CPB policy calls for captioning of all the programs it funds (except those in which captioning may not be relevant, such as certain music and dance performances).

And for Americans with visual limitations, CPB supports a satellite service that transmits, through a special segment of a radio channel, a 24-hour reading service featuring news and information. A local reading service is received through a decoding device connected to the listener's radio. CPB also supports a radio reading service tape exchange that provides tens of thousands of hours of programming on tape to visually impaired listeners. The fare includes everything from best-selling books to recipes to programs geared to their special needs.

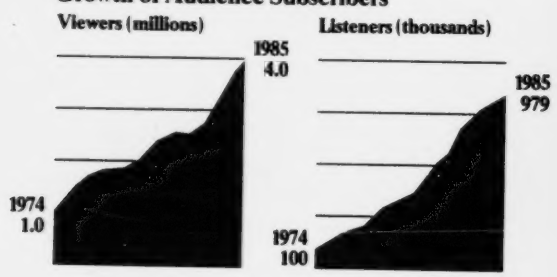
Children

Perhaps the dearest of public broadcasting's audiences is America's children. In addition to the millions at home who watch *Mr. Rogers' Neighborhood, Sesame Street,* and the cavalcade of other public broadcasting programs for children, 18.5 million young people regularly have their learning experiences at school enhanced through television programming.

Outreach

Television and radio can be more than informational media. Creatively used, they can also be catalysts for action on pressing societal problems. Outreach projects take advantage of this catalytic potential. Typically, they deal with pressing social issues by combining awareness-raising television and radio programming with local task

Growth of Audience Subscribers



Source: CPB

Source: CPB

Mr. Rogers' Neighborhood

Adult learner Bonnie Sue Williams accepts an award for Outstanding Achievement in Learning in *A Chance to Learn*, a PLUS-produced documentary.

On the Level

forces, discussion groups, hotlines, and printed materials. These programs are customarily followed by local programming—such as a face-to-face "town meeting" —with experts from local, state, and national organizations that, as partners in the outreach project, have stakes in resolving the problem.

The Drug-Addicted

The Turned-On Crisis, in 1971, and *The Chemical People,* in 1984, were both television outreach programs created to generate action on the problems of drug and alcohol addiction, particularly among the young. *The Chemical People,* featuring First Lady Nancy Reagan, generated 114 task forces across the country to mobilize local efforts to cope with drug abuse.

The Illiterate

Another example of outreach programming supported by CPB is PLUS—Project Literacy U.S. In this project, begun in 1984, public television through PBS has joined with commercial network Capital Cities/ABC along with hundreds of libraries and community and national organizations. The goal: to combat illiteracy among 23 million adults. Through national specials combined with local outreach efforts, PLUS is designed to get viewers involved in literacy projects throughout the nation.

The U.S. Department of Labor has been an enthusiastic supporter of PLUS. "But we are certainly not alone," says Secretary of Labor William Brock. "From the Department of Education to the governors, mayors, and state legislatures to churches and hundreds of community action groups, it is truly becoming a national movement."

Child Abusers and Their Victims

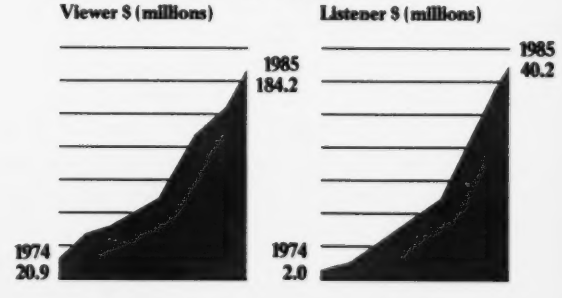
In 1985, NPR aired *Children at Risk,* a year-long outreach program series. Presented on *Horizons,* its weekly documentary series, the project combined reports on child abuse with a major outreach campaign to combat it.

The Unemployed
Local stations also develop outreach programming to address local problems. One local outreach project is *The Job/Help Network,* conceived by public television stations WQED and WQEX in southwestern Pennsylvania in 1984. Directed toward unemployed and disadvantaged workers, the program combines on-air information on jobs and training with local outreach efforts from private industry and public agencies.

High School Dropouts
Another local outreach program was *Sidewalk High,* a documentary followed by a "town meeting" program, produced by WTVS, Detroit's local public television station in 1986. This addressed the community's public high school dropout problem. Says Dennis Gibson, executive director of Metropolitan Detroit Youth Foundation, Inc., "This was an extraordinary effort that Channel 56 took on. It was not a 'safe' issue, but the station stepped forward to provide a community service that was substantial and out of the ordinary."

Troubled Youth
A 1987 sequel to *The Chemical People, Generation At Risk* is an outreach program that expands the theme of the earlier series from drug and alcohol abuse to teen pregnancy, suicide, and dropouts. The program also features First Lady Nancy Reagan and travels to 10 communities that once had, statistically, some of the worst teen problems in the nation and successfully turned them around.

Growth of Audience Contributions



Source: CPB Source: CPB

J. Arthur Crank of *The Electric Company*, whose disposition contradicts this lesson, is still an effective teacher on the popular reading series.

Audience Mailbag

What follows is a sampling of audience mail from around the country, showing how people respond to public broadcasting.

To Mississippi ETV:

Some summers ago I went along with a friend to her favorite truck garden very near the rural area where we live to pick peas. As we walked along the garden rows picking away, the owner's sister who guided us began to converse companionably with us—about the weather, the garden, the need for rain…and one of the hottest issues raging in world news that week. The tears I held back would alone have watered that garden. My skin prickled from chill bumps in that suffocating summer heat! I wish you could have seen her—clothing of cast-off menswear, worn-out shoes, old straw hat, dreadful grammar—yet her statements were knowledgeable, clear, and lucid. She and her son (retarded) enjoyed ETV, she said.

Viewer
Florence, Miss.

To KBOO-FM:

It's not as though I had forgotten, it's just that during pledge week for KBOO, shortly after I had made my pledge, I had attempted committing suicide. I had come very close, but they had managed to keep me alive. …during the three months I was in the hospital trying to figure out my life and the meaning of it, I had you, KBOO, every night from 6 to 8 and, believe it or not, it really kept me going.

A.P., a 14-year-old girl
Portland, Ore.

Marian McPartland and Herbie Hancock delight jazz fans in public radio's *Marian McPartland's Piano Jazz.*

To Oklahoma Educational Television Authority:

On Dec. 12, a 10-year-old girl inhaled a small object and became unable to breathe. Conditions indicated instant emergency measures.

Beginning with the short prayer said at such times, it was instantly answered by a flashback of an OETA program on mouth-to-mouth resuscitation. Whether the right or wrong thing to do, there was no choice until help could arrive.

Needless to say, she received the attention and medical care needed and is back in school doing well.

We are grateful to all involved, with special "Thanks" to OETA.

C.R.
Midwest City, Okla.

To WNED-TV:

From a parent whose eight-year-old son had watched the program *Child Sexual Abuse: What Your Children Should Know* and shortly after was approached by two men in a public facility. Remembering the series, the child refused an offer of candy and money and backed away from the strangers. The letter concluded:

"I truly believe these two men would have taken my son had he gotten close enough to take the money."

Parent
Western New York

To Prairie Public Television:

We have two children who watch *Sesame Street* and *Mr. Rogers' Neighborhood* faithfully. I hate to think of what would happen if we no longer could get PBS. They get upset when you change the schedule and their favorites come on at different times. If they weren't on at all, it could be tragic!

J.D.
Dickinson, N.D.

Big Bird and friends

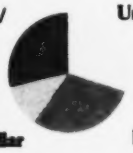
TV Audience Demographics

Composition of U.S. Population by Head of Household

***Race* %**

***Education* %**

***Occupation* %**



Composition of Public Television Viewers by Head of Household

***Race* %**

***Education* %**

***Occupation* %**

Source: Nielsen Television Index

To KIOS-FM:

You provide me satisfaction beyond my ideal of radio programming. My education prepared me to be a civilized man—and I am so thankful for KIOS's programming that strikes that chord within me.

K.W.
Omaha, Neb.

To WHYY-FM:

Right now we are in our living room listening to Terry Gross. We just finished listening to Marian McPartland's great hour of jazz and will follow up with *All Things Considered.* Your programming filled our day with a bouquet of treats! Without 91FM, radio would be a wasteland. A day doesn't go by that our conversation does not include something we learned on your station.

S.K.
Trenton, N.J.

To WUNC-FM:

WUNC Radio is my best friend. Having a radio station that fulfills your needs when you're out of the mainstream of society (retired military) is truly comforting. The "flip of my receiver's switch" to FM 91.5 must surely be one of the great experiences.

E.C.
North Carolina

To KILI-FM:

Because the Pine Ridge Reservation is a vast area and isolation is a fact of life, many of us are unable to afford telephones, so KILI Radio is our link to what is happening in our community and the communities that surround us, such as issues that affect our daily lives.

M.A.
Manderson, S.D.

To Minnesota Public Radio:

I am legally blind. MPR is my newspaper and newsmagazine in addition to my cultural enrichment. It would be a long day without it.

Listener
Minneapolis

To WHA-TV:

Thank you for making these television events possible. You've changed my previous thinking by convincing me that there really is "television worth watching."

M.L.
Beaver Dam, Wis.

To WUMB-FM:

I would like to thank all the people at WUMB for all the good music and talk. My name is Larry and I run the nuclear scanner at Quincy City Hospital. We treat a lot of older patients who are often very scared of the tests we do on them. We have your station on our stereo in the background, and you would really appreciate all the comments we get from our patients. Many say that the folk music really relaxes them and they forget their troubles and fears. Many of them are hearing it for the first time and ask us where to find you on the dial.

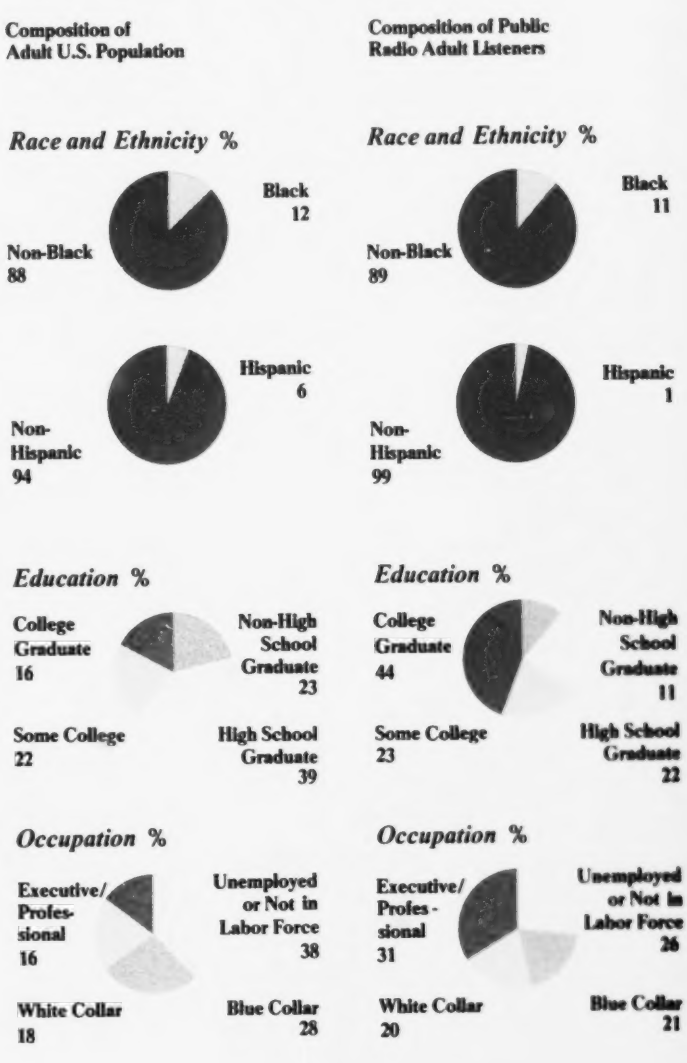
L.R.
Quincy City, Mass.

To South Carolina ETV:

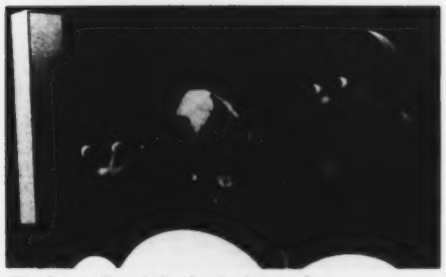
My husband and I feel that we can call you friends after you have entered our home countless times over the years. Your faces are as familiar to us as our own children and grandchildren, who, believe it or not, we do not see as often as we see your programs, which we view 90 percent of our viewing time.

A.S.
Cola, S.C.

Radio Audience Demographics



Source: Roper Report 86-4, 1986



***The Letter People* for beginning readers**

To CMU Public TV:

PBS is a godsend in Northern Michigan.

I like living in Petosky, but I miss the cultural events that the larger population centers provide. You help to fill this void. Thank you for providing this oasis of good programming.

G.S.
Petosky, Mich.

Garrison Keillor and the original Powdermilk Biscuits Band in 1974 on *A Prairie Home Companion*, then a local program from Minnesota Public Radio

To KRCL-FM:

Just wanted to let you know that last Thursday I received permission from our director to let members of the Merit II MH Program listen to the *New Dimensions Radio* program that had Wayne Dyer as a guest. This time was able to be logged on our time sheets as Program Activity Time. I guess that that means that for one time at least, KRCL programming became an active part of our therapeutic program.

Prison Official
Draper, Utah

To WDET-FM:

Thanks! Thanks for providing me with the best news and information anywhere. Thanks for the innovative music programming. Thanks for adding to my store of knowledge. Two years ago, I discovered public radio and was hooked. I work a full-time job, have four children (which is another full-time job), and go to college part time. I drive close to 500 miles a week. Most of that time *Morning Edition* or *All Things Considered* is on the air. Often when I get home, make and eat dinner, and do homework, there is very little time to read (the newspaper), but I'm not worried about that anymore because I have gotten all the daily news while I was driving.

J.J.D.
Detroit

THE SYSTEM

"...an indigenous American system arising out of our own traditions and responsive to our own needs."
– The Carnegie Commission, on its vision of public broadcasting

American public broadcasting is no monolith. Not only does it draw on a complex mix of funders, but it also functions through a multitude of players—ranging from CPB to the hundreds of independent stations, from their national radio and television systems to the regional networks, from the station representation groups to a host of program producers and distributors.

Who Does What in Public Broadcasting

The Stations

"In the beginning was the station," a history of public broadcasting in America might appropriately begin. More so than in any other public broadcasting system in the world, the local, independent station has been and continues to be a critical factor in the shape of American public broadcasting.

This focus is what makes American public broadcasting so very "American"—which is to say, rooted in hometowns and cities across the country. The focus goes back to the early days of educational radio. American Public Radio President Albert Hulsen, who, as CPB's first director of radio activities, helped shape much of public radio's current profile, explains: "Public radio was born in university towns, in the land-grant institutions of the Midwest. Unlike any other medium, it spread from the Midwest to the coasts."

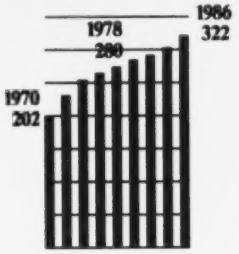
As a result, public radio is very local in its values. Picking up on that tradition, so is public television. In fact, American public broadcasting is one of the most uncentralized broadcasting systems in the world. Says John Witherspoon, director of the Center for Communications at San Diego State University and CPB's first director of television activities, "Public broadcasting takes the bedrock of localism seriously and did so before the law made it a mandate."

Appropriately, then—unlike the orientation of the commercial-network affiliate model—PBS and NPR are membership organizations; they serve the local stations and are owned by the local stations. In the American

Brother Blue, WGBH-FM local storyteller

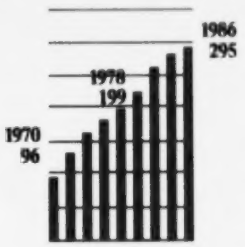
Growth of Stations

Number of Public Television Stations



Source: CPB

Number of Public Radio Stations



Source: CPB

WQED-FM inaugurates "Classical Underground," tapes from its *Local Touch* music series to play in Pittsburgh's downtown subway stations.

tradition, each owner has a distinctive character. "I liken it to higher education," says Frederick Breitenfeld, president of Philadelphia's WHYY-TV/FM. "Like the mix of Brigham Young, Swarthmore, Harvard, Oral Roberts University—each institution in its own bailiwick makes its own decisions."

Each station has its own management and governing body. Each is responsible for its own financing and operations. Each chooses and schedules its own programming to meet its community's needs. Most stations produce some of their own programming, distinctly local in nature. Some stations, individually or jointly with other stations, also produce programs for regional and national distribution.

Corporation for Public Broadcasting (CPB)
As articulated by the CPB Board of Directors: "The mission of the Corporation for Public Broadcasting is to provide high-quality educational, informational, and cultural programming for all Americans."

But CPB does not itself produce or distribute that programming or operate broadcasting services. Rather, to fulfill its mission, CPB works as a supporter and catalyst for public broadcasters and program producers. In this role, CPB:

- funds production of high-quality, innovative programming from diverse sources
- provides system support with direct grants, linked to demonstrated community support and standards of station size and operation, mainly to help produce or acquire programming
- also provides system support through technical assistance, information, and professional development services
- develops policy and conducts planning and research to benefit the public broadcast community

Says CPB Acting President Donald Ledwig, "CPB's job is to bring a special, broad perspective to the public

broadcasting enterprise—a perspective that complements the immediate focus that the stations and producers must devote to day-to-day operations. That broad CPB perspective is vital in seeding growth and fostering excellence across the spectrum of public broadcasting."

Public Broadcasting Service (PBS)
PBS, owned by its more than 300 member stations, distributes programming and provides related services to those television stations, which in turn finance it. In this role, PBS:

- owns satellite channels (transponders) and manages operation and maintenance of the satellite transmission system
- distributes programming to member stations on the satellite system
- runs the Station Program Cooperative to give stations access and input to programming
- provides support services, such as program advertising, public information, audience research, marketing and development, promotion, and similar administrative functions for the system
- provides instructional services through television courses for children and training programs for employees of business and industry

PBS President Bruce Christensen describes PBS as "the village green and the town hall of public television, where the stations come together to discuss and vote on cooperative courses of action. The economies of scale that are achieved through this forum are the key to public television's success."

National Public Radio (NPR)
NPR provides programming and support services to public radio stations in its member-owned system. In this role, NPR:

- distributes programming by satellite to its member stations
- manages the system's satellite operations

More so than in any other public broadcasting system in the world, the local, independent station has been and continues to be a critical factor in the shape of American public broadcasting.

PBS Chairman Ralph Rogers and CPB Chairman Robert Benjamin during the quest for long-range funding

WDET-FM, Detroit, hits the streets for local audience-building and makes some new friends.

***Soul!*, featuring Alvin Ailey Dance Works**

- produces programs for national distribution over the system
- represents the stations' interests before government and other national entities
- provides instructional services for children and adults and training programs for employees of business and industry

"National Public Radio is a partnership. Its vitality comes from its more than 300 members," says NPR President Douglas Bennet. "Its mission is to be a touchstone for clarity, continuity, and a renewed sense of community. Through stations large and small, NPR serves Americans as they share their music, their ideas, and their lives."

National Association of Public Television Stations (NAPTS)
NAPTS is a nonprofit membership organization. It was developed by the public television stations in 1979 to complement the role of PBS. Its focus is on coordinating activities in three key nonprogramming areas—representation, research, and planning. In this role, NAPTS:

- helps represent the stations' interests before Congress, government agencies, and others
- helps stations and public television organizations with system research and long-range planning
- identifies and analyzes public policy issues that are important to public television and the stations

"The citizens and professional leaders of the nation's public television stations," says NAPTS President Peter Fannon, "are committed to the continued vitality and growth of public television—a valuable national asset. NAPTS's role is to help the stations develop the plans, resources, and national support to ensure the system's capacity to provide this distinctive public service to the American people."

National Federation of Community Broadcasters (NFCB)
Formed in 1975, NFCB is a nonprofit membership organization of community radio stations in public

Muhammed Ali (Cassius Clay) from *Black Champions*

broadcasting. It also offers associate membership to college and other stations and independent production groups. Its job is to provide representation and support services to its station members. As such, NFCB:

- represents member stations nationally with federal funding and regulatory agencies
- also represents the stations in program production
- distributes programs
- provides support services in training, station operations, and management
- distributes publications for public radio

"NFCB stations," says NFCB Acting Executive Director Bill Thomas, "are diverse, with members in the largest cities, rural areas, Indian reservations, and Hispanic communities. We approach radio with an emphasis on openness and community participation. We share belief that radio stations should be lively and involving centers for culture and information."

Regional Public Television Organizations
In addition to the national system for public television as operated by PBS, there are four regional public television networks in public broadcasting. These are:

- Central Educational Network
- Eastern Educational Television Network
- Pacific Mountain Network
- Southern Educational Communications Association

Like PBS, these are organizations owned by their member stations, in this case by stations drawn together through common regional interests. The regionals offer a mix of services that complement what PBS provides. For example, they distribute programming, especially instructional programming. In addition, they provide regional representation for the stations—complementing the national representation that NAPTS provides.

Regional Public Radio Organizations
Several regional public radio networks complement the

Frank Blair and Hugh Downs in a before-and-after pose as cohosts of *Over Easy,* which addressed the joys and concerns of growing older in America.

Kids America

services that NPR provides to public radio stations. Like NPR, these are station-owned organizations. They include:

- Eastern Public Radio Network
- Public Radio in Mid-America
- Rocky Mountain Public Radio
- Southern Educational Communications Association (SECA) Radio Division
- West Coast Public Radio

These organizations provide staff training and represent the interests of their member stations to program syndicators and other bodies. In addition to handling these functions, SECA Radio Division acquires and distributes radio programs.

Program Suppliers

The program sources of public broadcasting are very diverse. The natural source of local programming is the local station. Many statewide systems also produce and distribute programs. For programs of national interest, the stations draw on numerous outside sources.

For radio, in addition to National Public Radio, a major source of national programming is American Public Radio (APR). APR is a St. Paul-based program distributor (it does not produce programs). Among its best-known offerings are *A Prairie Home Companion, St. Paul Sunday Morning,* and *Monitoradio,* along with a variety of other programs. Another noncommercial radio program supplier is the Pacifica Foundation in Los Angeles.

For television, sources of national programming fall into three main categories: (1) "producing" stations, such as Washington, D.C.'s WETA, New York's WNET, Boston's WGBH, Chicago's WTTW, Pittsburgh's WQED, Los Angeles' KCET, and several others; (2) groups of stations that join forces for major productions, such as the Children's and Family Consortium, composed of five stations responsible for *WonderWorks;* and (3) thousands of independent producers and production companies.

FUNDING

"Public broadcasting is priceless. But I still feel it is underfinanced. It's still a struggle to get adequate funds."
—James Killian Jr.
"...it's done a marvelous job with what it's had. But it's always been underfinanced."
—John Pastore

James Killian Jr., who headed the first Carnegie Commission and later chaired the CPB Board of Directors, and former Sen. John Pastore, who championed the legislation to implement the commission's recommendations, agree. Looking back over the last 20 years, they volunteer the same observation: We have a national treasure in public broadcasting, but its existence remains financially precarious.

The good news is that—as confirmed by the more than 300 major national awards in the trophy cases of public broadcasting for programming—public broadcasting dollars have brought remarkable value to the American people. Though the amount of money Congress invests in public broadcasting is modest—about 17 percent of public broadcasting's 1986 budget—the effect of that money has been exponential. From this public investment, in conjunction with private money attracted to public broadcasting by the federal funds, has grown an impressive system that now serves more than 100 million television viewers and more than 10 million radio listeners a week.

And the people appear to be pleased with the results. A hefty 73 percent of the public surveyed in a *Washington Post*/ABC News poll early in 1987 favored either retaining the current funding level or granting even more federal dollars for public broadcasting.

That widespread support reflects how much the public broadcasting enterprise has grown into a national partnership. Twenty years of funding from Congress, plus a tradition of financial support from business, higher education, foundations, states, communities, and audience donors, has made everyone an owner of this priceless national asset. But none of these funding sources alone is sufficient to provide the bulk of the long-term financing that public broadcasting needs.

Because of this, the funds provided to CPB by Congress have a special importance. For one thing, other prospective funders—corporate, foundation, or individual—view congressional funding channelled through CPB as a

***Frontline's* "Divorce Wars"**

A hefty 73 percent of the public surveyed in a Washington Post/*ABC News poll early in 1987 favored either retaining the current funding level or granting even more federal dollars for public broadcasting.*

mark of a program project's viability. For example, initial CPB funding, though only a small percentage of total production costs, was critical in attracting multimillion dollar support from other funders for the production of *Eyes on the Prize* and *Square One TV,* two new and widely acclaimed public television series. In effect, CPB money is seed money. It has a multiplier effect in generating more dollars from other sources.

Moreover, because CPB is not itself a producer or a broadcaster, it can look at public broadcasting from a wider perspective. This has led CPB to focus funding support on meeting special needs that are difficult to fund, such as public affairs and children's programming or closed captioning for the hearing impaired. CPB support helped pioneer development of closed captioning in the early 1970s. And CPB puts public affairs and children's programming at the top of its program funding list.

Since the very competitiveness of this nation in the international marketplace is at stake, public broadcasting's investment in children's programming is especially crucial. Public broadcasting focuses on expanding the depth and breadth of knowledge in math, science, reading skills, and the humanities. That investment in educational and informational programming stands to be returned to us handsomely in a skilled, internationally competitive work force as this new generation matures. The same return on investment is now being realized from public broadcasting's investment in outreach projects, such as those to fight adult illiteracy, a problem costing the nation's businesses and industries billions to fight.

3-2-1 Contact

A supply column brings arms to North Vietnamese and guerilla units, from reminiscences of American prisoners in *Vietnam: A Television History.*

The Multiplier Effect of CPB Funding

The multiplier effect of CPB's seed money is wide-ranging. More than 60 percent of CPB's yearly budget is committed to programming at local radio and television stations through CPB Community Service Grants. By linking the amount of these grants to targets of station income and operation, this CPB money multiplies itself, encouraging stations to draw on local funding sources to

Henry Hampton

meet development targets that merit CPB funding. Another 27 percent of CPB's money is allocated through CPB grants and contracts to help fund production and distribution of national programs for radio and television—encouraging other funders to join in. The rest goes to support planning, research, and other system needs. Combined, funding in all these categories was an important factor in helping the public broadcasting industry attract enough dollars to reach—for the first time—more than $1 billion in revenues in 1986. That $1 billion benchmark is a strong indication of how far public broadcasting has come since the days before the Carnegie Commission. "I think back to the early days when $2 million was a lot of money," says Norman Cousins, who at that time was chairman of NET. "But we recognized that quality programming required talent. And talent required money. You couldn't expect indefinitely that people would contribute their services in writing and producing."

Critical Long-Term Approach

But delivering quality, let alone expanding public broadcasting, means maintaining and expanding the public commitment. Continued, long-term, federal investment is crucial to generating high-quality programming—the most important drawing card in attracting increasing amounts of private money to public broadcasting.

A major item that will soon demand a special long-term investment is the next phase of station interconnection. The useful life of the PBS/NPR satellite transponders is expected to end in 1992. New transponders—or possibly other new technology, such as fiber optics—must be put in place to keep the public radio and television systems functioning nationally. As with the original satellite investment, the new commitment will demand far-sighted planning, this time to see public broadcasting into the 21st century. That will mean a long-term financial commitment—the kind that paid off so handsomely in the first satellite investment.

Case Studies: The Complex World

The Case of *Eyes on the Prize*

A classic case of how CPB seed money works is the financing of critically acclaimed *Eyes on the Prize.* This six-part series on the history of the civil rights movement premiered on PBS early in 1987. But it took scores of funders and years of solicitation to gather the $2.5 million needed to bring it to the air.

Henry Hampton, the series' independent producer, began conceptual work on the project in 1978. His production company, Blackside, Inc., went $270,000 into debt to start it. With groundwork to show in 1983, he landed the first research and development grants of $45,000 each from CPB and PBS. But the big thrust forward was an additional $500,000 in the form of a letter of credit from CPB, along with a $250,000 pledge from PBS.

"That amount of CPB money, combined with the PBS money, let me go to the marketplace," says Hampton. "It gave the project credibility." Hampton used it to leverage a $150,000 letter of credit from the Ford Foundation. With a total of $900,000 pledged at that point, Hampton was able to promote the project successfully at the public television stations' 1984 Program Fair. That drew another $300,000 in pledges from the stations. But more than $1 million was still needed to produce the series.

In effect, CPB money is seed money. It has a multiplier effect in generating more dollars from other sources.

of Program Financing

"Even though we were still underfunded," says Hampton, "we had to start production, because the money on the table might not have stayed there without results to show for it. So to enable us to launch production, PBS agreed to front the funds it had pledged. And CPB gave an extra $100,000, on the gamble that production would bring more money."

The risk paid off. With the momentum of production to persuade them, Lotus Development Corporation, Raytheon, the Ford Foundation again, the Lilly Endowment, five U.S. community foundations, the Rockefeller Foundation, the Revson Foundation, and General Electric eventually joined the funding. In the end, it took 44 funders to meet the $2.5 million production budget.

"We were fortunate," says Hampton. "A lot of projects—good ideas—die on the way because of the difficulty of gathering funding. Without CPB funding, *Eyes on the Prize* would never have gotten produced. CPB often gets the downside without sharing the upside. CPB gets criticized for content on some public affairs shows, but producers and others get the credit for the winners. But we all need CPB and the role it plays and the risks it takes."

The Case of *Square One TV*

Another story of the high impact of CPB seed money is the financing of *Square One TV.* The unusual 75-program series on math for children premiered in 1987. In its role as public broadcasting catalyst, CPB examined studies on children's experience with math. These showed that many children in grades four through six, especially girls and minorities, close their minds to math—at incalculable cost for American society down the road.

In 1984, CPB offered $160,000 for research and development (R&D) to the Children's Television Workshop, which was also interested in the problem, to come up with an innovative math series. That CPB seed money attracted another $230,000 in R&D grants from a group of funders, including the Carnegie Corporation of New York and the Andrew W. Mellon Foundation. The R&D results were encouraging. CPB quickly made a $3 million commitment for production in 1985. That set off the momentum that drew bigger money—including $5 million from the National Science Foundation, $3 million from the U.S. Department of Education, $2.5 million from IBM, $1.5 million from the Mellon Foundation, and $1 million from the Carnegie Corporation. All told, CPB's initial $3 million multiplied itself more than fourfold by attracting $13 million in private funding, for a total of $16 million—the largest amount ever assembled for a children's public television series.

Square One TV

ASSESSMENTS

"...our Lyceum, our Chautauqua, our Minsky's, and our Camelot."
—E. B. White

In the famous phrase above, essayist E. B. White inspired the Carnegie Commission 20 years ago with his articulation of what public broadcasting could be. Two decades later, a cross section of political leaders, opinion leaders, artists, educators, media figures, corporate underwriters, and others reflects on how well public broadcasting serves us.

"You often hear oldsters talk or write about the 1950s as the Golden Age of American television. Rubbish! This is the Golden Age, and PBS has made it so. Without public television, this would be the Glitz Age. America's reputation for responsible television would collapse without *MacNeil/Lehrer, Frontline, NOVA, Nature, Firing Line,* not to mention PBS considered as the only national outlet for opera, classical music, ballet, and truly adult (as distinguished from pornographic) drama."
—Alistair Cooke
Writer, Broadcaster, Historian

"Since its inception, the Corporation for Public Broadcasting has provided leadership in meeting the educational, informational, and cultural needs of the American public. Every day, patrons of public broadcasting are treated to excellent children's, public affairs, documentary, and drama programs. They are unparalleled in commercial television and radio. May the next 20 years be as successful, with continued growth and development of public broadcasting."
—Sen. Lawton Chiles (D-Fla.)
Chairman, Senate Appropriations Subcommittee on Labor, Health and Human Services, Education, and Related Agencies

"From the *D*istinguished presentations of *Masterpiece Theatre* to the Zany antics of Monty Python, I am an unabashed devotee of public broadcasting from 'D' to 'Z.' (My contract requires that I reserve 'A,' 'B,' and 'C' for the productions of another network.)"
—Ted Koppel
Anchor
ABC News Nightline

"Everyday, patrons of public broadcasting are treated to excellent children's, public affairs, documentary, and drama programs.... May the next 20 years be as successful...."
—Sen. Lawton Chiles

Ted Koppel

"Only public broadcasting, of all the media, tries for positive images in the depiction of Latinos. Only public broadcasting offers the opportunity to present both mono- and bilingual quality productions. Unless Latino filmmakers and community leaders take advantage of that open door, we will continue to remain the invisible giant. Public broadcasting is a resource that should be utilized by all Americans."

—Carmen Zapata
Actress

Alistair Cooke, popular and learned host of *Masterpiece Theatre*, also presented *Alistair Cooke's America* on public television in 1974.

Mary Futrell

"Public television brings to life literature and history, theater and dance, words and language for all ages. The National Education Association salutes the Corporation for Public Broadcasting for making public television such a creative, instructional tool for educators nationwide. In our never-ending quest for knowledge, we have CPB to thank for promoting lifelong learning—whether it be in our classrooms or our living rooms. Public television programming is something to celebrate!"

—Mary Futrell
President
National Education Association

Lawton Chiles

"Public broadcasting has played a vital role in producing a more informed citizenry, expanding its view of the world, and giving large audiences critical tools for thinking. At its best, it has stretched the limits of what we thought national television and radio could achieve. But we see so much more American talent out there—media artists, scholars, independent radio, film, and video producers—that public broadcasting could tap. The Rockefeller Foundation would like to see even more foundations, more corporations, and more individuals join in common cause, with more federal support, to fund this marvelous enterprise."

—Steven Lavine
Associate Director, Arts and Humanities
The Rockefeller Foundation

"Congratulations to the Corporation for Public Broadcasting on its 20th anniversary! The corporation has played a crucial role in funding national radio and television programming of high quality, diversity, and innovation. CPB must fulfill its vital responsibility to prevent improper governmental interference. CPB will best serve the public interest and its statutory purpose by funding public affairs programming—whether controversial or not—regardless of outside pressure."

—Rep. John Dingell (D-Mich.)
Chairman, House Committee on Energy and Commerce

John Dingell

"Public broadcasting's record of public service is as admirable as any communications medium and more so than most. Our lives, our understanding, and our own pleasures would be poorer without it."

—David Brinkley
This Week with David Brinkley
ABC News

"Our lives, our understanding, and our own pleasures would be poorer without it."
—David Brinkley

"Public broadcasting has been the main subsidy for small independent filmmakers in this country. It makes possible the kind of dramatic filming that may not be possible otherwise in this country—the kind that may not be as mainstream as major studios and major networks would like."

—Blair Brown
Actress

David Brinkley

"Congratulations on this important anniversary in the life of public broadcasting. Yours is a vital mission. Through your work, the American public is guaranteed a choice from a menu of offerings they might never see or hear if restricted to the narrow band of commercial productions."

—Sen. Lowell Weicker Jr. (R-Conn.)
Ranking Member
Senate Appropriations Subcommittee on Labor, Health and Human Services, Education and Related Agencies

Actress Blair Brown costarred with Ed Harris in John D. MacDonald's story "A Flash of Green" for *American Playhouse*.

Alfred Decrane Jr.

"Public broadcasting at its best is magnificent. It's very much needed because of the grinding pressure to lower standards that everyone faces in commercial television. There should be other values."

—John Gardner
Founding Chairman
Common Cause

"Texaco has sponsored live radio broadcasts from the stage of the Metropolitan Opera in New York City for over 47 years. For the past 20 years, the size of our regular Saturday afternoon audience has been greatly enlarged by the addition of 190 public radio stations. In 1977, grants from Texaco made possible the first *Live from the Met* telecast over PBS—of *La Boheme*. This series, now in its 11th season, has brought the great beauty of the Met's productions to opera lovers across the country. Texaco continues its support for public broadcasting because these outstanding cultural events often do not attract a large enough audience to be carried by commercial stations."

—Alfred C. Decrane Jr.
Chairman
Texaco, Inc.

"When CPB first came along in the late 1960s, the networks were pulling back from documentaries, and it was becoming impossible for independent producers to get their work on commercial broadcasting. It took me a while to find CPB and see what it could do. Having seen since what CPB has done for independent producers, I'd say that though we're called independents, we wouldn't have much independence if it were not for CPB."

—Robert Drew
President, Drew Associates
Independent Producer

Silvio Conte

"It doesn't seem possible that it's been 20 years since CPB was established, but in that time, public television and radio programming has grown tremendously. As ranking member of the House Appropriations Committee, I'm proud to have played a role in increasing federal support of public broadcasting, and I congratulate CPB on its 20 years of outstanding service."

—Rep. Silvio Conte (R-Mass.)
Ranking Member
House Committee on Appropriations and the Subcommittee on Labor-Health and Human Services-Education

"It's hard to imagine American broadcasting without CPB. It so enriches the TV spectrum by broadcasting to the highest common denominator. I've been particularly impressed by the excellent nonfiction series on Vietnam, civil rights, nature, and the brain. Indeed, I envy my counterparts at PBS for the time they have to devote to these important issues."

—Tom Brokaw
Anchor
NBC Nightly News with Tom Brokaw

"Since its inception, public broadcasting has enriched the lives of millions of Americans. In just 20 years—under the stewardship of CPB and with the generous help of corporate underwriters and millions of contributing families throughout the country—public broadcasting has grown into a national system of alternative programming of unsurpassed excellence, diversity, and creativity. Our public broadcasting system is a valuable national resource that brings quality cultural, educational, and informational programming to all Americans—rich or poor, urban or rural. It bridges cultural gaps between diverse sectors of our society, and most importantly, public broadcasting has been and continues to be a constant source of excellence, quality, and educational programming for younger Americans."

—Sen. Timothy Wirth (D-Colo.)
Past Chairman, House Subcommittee on Telecommunications, Consumer Protection, and Finance.

Luciano Pavarotti with Victoria Vergura in "Rigoletto," aired as part of the long-running series *Great Performances*

Timothy Wirth

"If you go back and look at what has been produced by public broadcasting, in terms of the productions, stars, the producers, the independent producers—and particularly because of its American quotient—it represents in my view the most extraordinary exposition of performing arts in this country. I've been particularly proud that Exxon has been associated with it for 15 years."

—Ken Kansas
Manager, Communications and Public Service Programs
Exxon Corporation

"Certainly, NPR would rank right at the top of the electronic media that top business officials are exposed to regularly in this country."
—Louis Harris

"Public radio and television are putting us back in touch with some great American writing that belongs to us but that we don't realiy get anywhere else on the air. This is very important, because on commercial television, we're not getting a true sense of what the U.S. was and is. We're getting a fast-food version of it. Public broadcasting is helping us realize the quality of the thinkers and the great beauty in the writing that America has experienced. It's been great for writing and great for theater in America."

—Colleen Dewhurst
Actress

Colleen Dewhurst

"Certainly, NPR would rank right at the top of the electronic media that top business officials are exposed to regularly in this country. That in itself bespeaks in a unique way the special place that NPR has in the information flow at the highest levels of American society."

—Louis Harris
Chairman
Louis Harris Associates

"In the past 20 years, public broadcasting has been responsible for bringing opera and concerts to probably more people than in the entire history of the art form."

—Luciano Pavarotti
International Opera Singer

Ernest Hollings

"I know the value of state-funded public broadcasting service from my experience as governor. Kentucky Educational Television (KET) has been a rich educational resource for the schools, for adults at home who want to take college courses, and for dropouts who need to study for their graduate equivalency diploma. Without KET and the funding provided by CPB, many Kentuckians would never have such in-depth exposure to arts and public affairs."

—Martha Layne Collins
Governor of Kentucky

"It's marvelous to have a medium like public broadcasting that brings those blessed with God's special gifts to the exposure of all. When peace comes to the world, it will come through the arts, and the more exposure of the arts, the sooner the peace."

—Pearl Bailey
Entertainer

"Since its creation, the Corporation for Public Broadcasting has consistently supported quality programming that entertains, enlightens, and instructs the viewer. In a world in which television itself has become a 'great communicator,' CPB has excelled. I enthusiastically support the work done by the corporation over the past two decades, and I look forward to many more years of success and achievements."

—Sen. Ernest Hollings (D-S.C.)
Chairman, Senate Committee on Commerce, Science, and Transportation

"Over the years, public broadcasting has enriched our lives in so many ways that it's difficult to single out any one particular attribute. That's why companies like GTE are proud to be associated with it and are delighted to have played a role in extending its reach to our corporate family and to the many publics we serve."

—Harvey W. Greisman
Director, Corporate Public Affairs
GTE Corporation

"I know the value of state-funded public broadcasting from my experience as governor."
—Gov. Martha Layne Collins

Robert Ito

"There's a tremendous need for accurate images of Asian Americans in the media. Public broadcasting meets this need by promoting Asian American media and by distributing a series of television programs called *Silk Screen.* I'm honored to be the host for these programs.
—Robert Ito
Actor

"Over the years, United Technologies has sponsored PBS programming nationally, like *3-2-1 Contact,* and has underwritten feature films for PBS airing, such as *Eisenstadt: Germany, Remembering LIFE,* and *Wings over Water.* Each year, 1,000 of our employees make personal contributions totaling more than $100,000 to PBS stations. Whichever way we do it, we know we are contributing programming for television's most thoughtful and interested audience."
—Gordon Bowman
Director, Corporate Creative Programs
United Technologies

"I am delighted to join with you in celebrating the 20th anniversary of the passage of the Public Broadcasting Act. Public broadcasting has been a valuable asset in the advancement of television. My wife Teresa and I have been especially interested in innovative programming for children's television. Programs such as *Mr. Rogers' Neighborhood, Sesame Street,* and others are proof that public television can provide children of all ages with outstanding educational opportunities."
—Sen. John Heinz (R-Pa.)
Senate Finance Committee

"In a free society, the vital ingredient is information. Providing that has been the particular achievement of public broadcasting. It has been able to change America's viewing habits. The newscasting alone justifies everything that went into it in the early days and everything since."
—Norman Cousins
Writer, Editor, Publisher

Martha Layne Collins

Buffy Sainte-Marie

"I encourage you to get involved with public broadcasting. My involvement with public television has helped me to get other Indian people on the radio, on television, to say what they had to say. A special word about public radio: My radio is set just to public radio. I really appreciate the programming. I hear references to Indian people, and I hear it done well. It shows that there is not only concern by the Corporation for Public Broadcasting, there's concern to get us *involved."*

—Buffy Sainte-Marie
Singer

"Since its inception, public broadcasting has had a profound and positive effect on young people's lives. PBS has made TV learning for children a high adventure. It has pioneered so much marvelous creative programming for them: *Sesame Street, Mr. Rogers' Neighborhood, WonderWorks, Square One*—the list goes on and on."

—Peggy Charren
President
Action for Children's Television

"Public broadcasting's ability to reach a diverse audience with outstanding educational, informational, and entertaining programming is to be applauded. The people of Chevron are proud to be partners with viewers across the country, other corporations, and foundations in supporting this kind of programming."

—John Dewes
Vice President, Public Affairs
Chevron, USA, Inc.

"There is no question of our support for public broadcasting. It reaches people with the very best programming on the air. We started underwriting it nine years ago as a good thing to do. We didn't have any idea what sort of return it would bring. Now we've come to the point that, *quid pro quo,* it's worth every penny we put into it."

—John P. Madigan Jr.
Vice President, Corporate Communications
Chubb Group of Insurance Companies

David Hornbeck

Rita Moreno made frequent appearances on public television's children's hits *Electric Company* and *Sesame Street.*

"We didn't have any idea what sort of return (public broadcasting) would bring. ... it's worth every penny we put into it."
—John Madigan Jr.

"In education, lifelong learning is the principle, and public broadcasting has been the practice. The public broadcasting system has provided a diverse curriculum of programs to viewers, from the preschoolers learning their ABCs with Bert and Ernie, to the children in our classrooms watching an instructional television program on the writing process, to adults earning credits at home by tuning to the General Educational Development series or a College of the Air course on geography. When you add to this mix extracurricular programs such as *NOVA, Masterpiece Theatre,* and *The French Chef,* the learning becomes not only lifelong but life-enhancing, and the only admission requirement is access to a television screen."
—David W. Hornbeck
Maryland State Superintendent of Schools

"The original concept of public broadcasting was generous in scope and forward-looking. Unfortunately it has never been fully realized. Public broadcasting in the United States is underfunded. It has too small a share of the broadcast spectrum. It has been treated far too much as a political issue rather than as an educational or informational right of the people."
—Lloyd Morrisett
President
John and Mary R. Markle Foundation

Peggy Charren

"Public broadcasting has given the opportunity to the American people to have access to programming they wouldn't otherwise have."
—Herbert Schmertz
Vice President, Public Affairs
Mobil Oil Corporation

"My feeling about public broadcasting, after having watched it and worked with it ever since its inception, is that as long as it stays away from politics and confines itself to the high type of programming usually associated with it, it is going to do a superb job.
—Former Sen. Barry Goldwater (R-Ariz.)

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"Intelligently organized and adequately funded public broadcasting can help the creative spirit to flourish. It can reveal how we are different and what we share in common.
It can illuminate the dark corners of the mind.
It can offer forums to a multitude of voices.
It can reveal wisdom and understanding—and foolishness too.
It can delight us.
It can entertain us.
It can inform us.
Above all, it can add to our understanding of our own inner workings and of one another."

—Foreword to *A Public Trust*, Report of the Carnegie Commission on the Future of Public Broadcasting (1977)

Thanks to you, the American people, and the Public Broadcasting Act of 1967, the dream of a national system of alternative broadcasting continues to unfold.

***Nonfiction Television*, a forum for independent producers, portrays the life and times of pioneer social photographer Lewis Hine.**

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Donald Ledwig

Each year, as we prepare our annual report to the American people, we assess both our performance and its significance for the future. In this way, the annual report becomes more than facts and figures about a year gone by.

This year, as we approach the 20th anniversary of the signing of the Public Broadcasting Act, it is particularly appropriate to note how achievements by the Corporation for Public Broadcasting have profoundly improved public broadcasting in America and laid the foundation for even greater accomplishments. As this report indicates, the corporation has worked successfully to improve the services offered by public television and radio stations across the country through prudent use of funds from federal and private sources for initiatives in programming, matching grants, professional assistance to local stations, research, and the development and use of advanced technologies to distribute programs.

As we look to the next 20 years, we must continue to heed our mandate to provide all Americans with quality programming that educates, informs, and enlightens. Currently, the nation faces many problems that represent an opportunity to use the unique capability of public broadcasting to aid in their resolution. For instance, public broadcasting can boost this nation's competitiveness in the global marketplace by using its powerful media to help our citizens learn—learn to overcome the disabling effects of illiteracy and learn to become more useful and productive.

We must not forget that our roots are in education and that our signal is in demand because of the quality and diversity of its content. I believe that by concentrating on these historic strengths, we can ensure that we will be equally successful in carrying out our mission in the future.

Donald Ledwig
Acting President

***Eyes on the Prize* is the first comprehensive history of the people, stories, events, and issues of the 20th century struggle for social justice.**

FISCAL YEAR 1986 ANNUAL REPORT

"The mission of the Corporation for Public Broadcasting is to provide high-quality educational, informational, and cultural programming for all Americans."
— CPB Board of Directors
January 1986

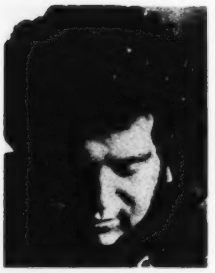
The growth of public broadcasting over the past 20 years and the rich cavalcade of programming made available to the American people are cause for celebration. But the product we see and hear is the effort of day in, day out, year-by-year commitment. In this respect, the other story of public broadcasting is that of its latest fiscal year, 1986, which ran from Oct. 1, 1985, to Sept. 30, 1986. What follows, therefore, looks into specific accomplishments as CPB carried out its programming mission.

In 1986, more than 600 public broadcasting stations provided millions of Americans with the best in entertainment, education, cultural enrichment, and information. Children and adults of all ages, at school and at home, took advantage of thousands of hours of programs, some geared to local needs, others enjoyed by audiences all around the country.

Adequate funding, as always, continued to be a key concern during FY 1986. CPB and public broadcasting were still recovering from substantial funding reductions in the early 1980s. Much of the creative energy that could have produced more *American Playhouses* or *Reading Rainbows* was spent in the quest for funding. For example, *Eyes on the Prize,* the critically acclaimed and unprecedented examination of this country's civil rights movement, took nine years and 44 funders to reach the nation's television screens.

On behalf of public broadcasting, CPB continued to seek adequate federal funds and to safeguard the advance funding mechanism so critical to program planning, production, and fundraising. CPB funding, because it is authorized and appropriated in advance of the actual year in which it is to be spent, is the catalyst that attracts funds from other sources, public and private—resulting in as much as a fivefold return for each federal dollar.

American Playhouse



Live from Lincoln Center

In FY 1986, the Congress passed and the President signed a bill that authorized CPB's funding for FY 1987 through FY 1990. The Congress also enacted CPB appropriations of $200 million for FY 1987, $214 million for FY 1988, and $228 million for FY 1989. These demonstrations of congressional support will allow public broadcasters to maintain current services and plan for the next few years. During the coming year, CPB will seek an appropriation of $254 million, the full amount authorized for FY 1990.

CPB's financial support and leadership are crucial in building commitments from the public broadcasting system itself and from other funding sources. Among the ways CPB fulfills its mission, programming support is one of the most important.

To Blue Ridge Public Television:

For anyone who retains the desire of youth to continually learn more about just about every aspect of life around us—public TV is there.

N. D.
Wytheville, Va.

"Mathnet" team,
Square One TV

TELEVISION PROGRAMMING

FY 1986

Host LeVar Burton takes kids on an inside tour of a chicken farm in *Reading Rainbow*, featuring the book *Chickens Aren't the Only Ones.*

The CPB Board of Directors designated children's television as CPB's top programming priority each year from FY 1981 through FY 1986. During FY 1986, CPB allocated $10.5 million to children's television programming. The goal was to fund and encourage the production of programs that entertain and, in turn, stimulate children's natural delight in learning.

Children's Educational Programs

Given television's pervasive presence in the lives of American children, it is important to tap its power as a learning tool. Based on research and consultation with educators and the public television system, CPB decided one of the best uses of its funds would be continued support of successful educational children's series now in production until their planned-for libraries of programs are completed.

Much has been reported in recent years about the crisis in education and its impact on U.S. competitiveness in the world market. A look at the public television schedule shows how much public broadcasting leads the way in helping address educational problems at home as well as in school—from *3-2-1 Contact* for science, to *Reading Rainbow* for reading, and *Square One TV* for math.

3-2-1 Contact, the science and technology series for eight- to 12-year-olds, began its fifth season in September 1986 with a new cast, new locations, new weekly themes, and, for the first time, an international co-producer, France.

Reading Rainbow continued production and broadcast in 1986, delighting young audiences and serving as a key element of an at-home summer reading program for children. New segments included books treating science topics. Just before schools closed for the summer, special promotional materials were directed to elementary school teachers so they could alert their students to watch the series over the summer. *Reading Rainbow* also aired during the school year as part of the instructional classroom offerings of public television.

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NEWSCAST From The PAST

During 1986, *Square One TV,* an innovative daily math series, began production. Constant testing and evaluation continued until the series' much-anticipated premiere in January 1987.

For the classroom, public school systems had national access to 73 instructional television (ITV) series from the satellite-based public television ITV schedule during the 1985-86 school year; 13 of these were made possible by CPB support. Among those, *Newscast from the Past* was acclaimed for its innovative and entertaining approach to history for high-schoolers. The series presents a global view of the past by covering major world events in the exciting format of a television newscast. Hundreds more ITV series were distributed locally and statewide, representing 65 percent of all public television air time while schools were in session.

In 1986, CPB funded production of three new ITV series: *Universe & I,* a survey of our knowledge and understanding of the Earth, the solar system, and the universe itself, for grades 6-9; *The Big A,* an introductory art series for schools and museums to encourage children in grades 1-3 to respond to, talk about, create, and enjoy art; and *Walking with Grandfather,* a beautifully realized presentation of six traditional North American Indian folktales, for elementary school language arts classes.

CPB also examined other educational or general-audience programs that could be used in schools. It supported production of print materials to extend these programs' reach. In 1986, CPB funded development of a teacher's guide to accompany *The Africans,* to be used in junior and senior high schools. The guide went to 27,000 social studies curriculum coordinators and department chairmen in local school districts.

CPB-Funded Educational Series

Walking with Grandfather
Grades 2-5

Square One TV
Grades 3-6

Universe & I
Grades 6-9

Teaching Materials for the Africans
Grades 6-12

The Big A
Grades 1-3

Mister Rogers' Plan and Play Book
Preschool

Reading Rainbow
Grades Kindergarten-3

Featherby's Fables
Grades 1-2

Up Close and Natural
Grades 1-3

Arts Express
Grades 2-4

From the Brothers Grimm
Grades 2-12

3-2-1 Contact
Grades 4-6

Tuned In
Grades 4-6

ThinkAbout
Grades 5-6

High Feather
Grades 5-8

Community of Living Things
Grades 6-9

The Human Community
Grades 6-9

On the Level
Grades 7-12

Newscast from the Past
Grades 8-12

Classroom Materials for the Shakespeare Plays
Grades 7-12

Old Enough To Care
Grades 11-12

Educational Computing
Parents, teachers, and school administrators

Educational Computing Software Screens
Parents, teachers, and school administrators

WonderWorks: Anne of Green Gables

"Words by Heart" is a story about prejudice in a small Southern town in the children's and family drama series *WonderWorks*.

Children's Entertainment Programs

In 1986, CPB continued to support *WonderWorks*, the critically acclaimed children's and family series. Now in its third season, this entertaining, thoughtful drama anthology celebrates our nation's youth, challenges their minds, and provides positive, hopeful perspectives for their future. *WonderWorks* was praised by an outside CPB program advisory panel "for its great diversity not only ethnically but also for its mix of sadness and humor."

New programs for children's home viewing selected for CPB funding in 1986 were:

- *DeGrassi Junior High*, a drama series exploring the lives of students at fictional DeGrassi Junior High School and painting a unique portrait of the joys and heartbreaks of growing up in the 1980s.
- *Sleeping Beauty*, featuring a company of world-class skaters performing a ballet based on the classic children's tale.
- "Walking on Air," a drama to be included in the *WonderWorks* series, based on a Ray Bradbury story about a 12-year-old disabled boy who dreams of going into space and experiencing the joys of weightlessness.
- "Mighty Pawns," also a drama for *WonderWorks*, following an unlikely group of inner-city children who form a school chess team with the help of a maverick teacher.

During 1986, CPB began to explore a weekend programming alternative for children. CPB asked public television stations and independent producers to propose innovative approaches that would include ways to integrate existing or new programming into a weekend package for six- to 12-year-olds. CPB's support will fund research and planning in 1987.

To KCWC-TV:

Thanks for serving Dubois with public television. I found the programs so good I even broke down and bought a TV for the first time. It's the only television that I consider worth watching.

M.T.
Dubois, Wyo.

Children's Program Promotion

CPB is the only national public broadcasting organization that supports generic promotion of children's and educational programming. During FY 1986, CPB continued a campaign to make educators aware of public television programming for children and to provide local stations with materials to help them promote their commitment to serving children. CPB's unique effort provided print ads and video promotion spots, featuring Jim Lehrer *(The MacNeil/Lehrer NewsHour),* George Page *(Nature* and *The Brain),* and Louis Rukeyser *(Wall Street Week).* For station fundraisers, CPB underwrote a pledge spot with Children's Television Workshop founder and President Joan Ganz Cooney, who reminded viewers of public television's top-quality children's programming.

Toward the end of FY 1986, CPB began developing a second national ad campaign directed to teachers, administrators, and school board members to encourage them to use television in the classroom.

Television for All Ages

To provide the programming that is central to CPB's mission, the CPB Program Fund evaluates television program priorities, production proposals, and existing major series. To do this, CPB draws on advisory panels of experts representing public television stations, independent producers, journalists, and specialists from the creative community.

The CPB Board then sets program priorities with advice from CPB staff. The priorities are broad enough to allow the widest possible latitude in seeking and funding innovative, excellent, and diverse programs. During FY 1986, top priorities were children's, public affairs, drama, news, and performance programming.

In FY 1986, CPB continued support for five major prime-time series, according to the board's priorities and needs of the public television system. These series are the foundation of public television's prime-time schedule: *WonderWorks, Frontline, American Playhouse, The MacNeil/Lehrer NewsHour,* and *Great Performances.*

Frontline: Hostage in Iran

Nuclear Legacy

Holding a 13-foot python, using to illustrate motion, is the cast of *3-2-1 Contact*, the daily science and technology series for youngsters.

Program Fund commitments in FY 1986 for major series, limited series, and specials totaled $23.3 million. Diversity of content in children's, public affairs, drama, news, arts and performance, and general cultural programs was accompanied by diversity of production source: station productions, 57 percent; independent productions, 43 percent; and minority productions, 22 percent. Thirty-one percent of 1986 commitments dealt with minority-oriented subjects, and 25 percent of the productions were by or about women.

In May 1986, CPB and the nation's public television stations embarked on a new effort to ensure the development and production of high-visibility, domestically produced, prime-time programming. Pledging to contribute $24 million over a three-year period from 1987 through 1989, CPB and PBS stations established the Public Television Programming Challenge Fund, to be managed jointly by CPB and PBS.

Production Commitments

CPB invites proposals from public television stations and independent producers through three Open Solicitation rounds every year. Program selections from the 1986 Open Solicitation process showed how much CPB strives for diversity in fulfilling its programming mission.

Public Affairs

Eyes on the Prize: America's Civil Rights Years, 1954-65 is a compelling series that presents the story of an important part of U.S. history as told by those who lived it.

Nuclear Legacy examines the ramifications of nuclear waste disposal and whether or not the problem is being dealt with in the public's interest.

Hungary: From Bayonets to Ballots looks at modern Hungary through the eyes of a returning exile on the 30th anniversary of the anti-Soviet uprising.

Alive from Off Center

The Global Assembly Line follows the lives of working women in the Philippines and Mexico as electronics and garment factories close their operations in the U.S. to move to developing countries.

Arab and Jew: Wounded Spirits in a Promised Land is based on *New York Times* correspondent David K. Shipler's book examining the human dimensions of interaction between Arabs and Jews living within Israeli-controlled lands.

Drama

The Trial of Standing Bear depicts the 1879 landmark case of the Ponca Indians' legal fight to return to their homeland after being removed by the U.S. government.

Corridos presents traditional Mexican American "corridos," or ballads, converting tragic love stories, political assassinations, and violence into cathartic melodramas.

Walking on Water is the true story of Jaime Escalante, an East Los Angeles math teacher who helped his Hispanic students turn into whiz kids.

Arts/Performance

Alive from Off Center returns with avant-garde dance, theater, music, comedy, and video works that fuse performing arts and television.

Katherine Anne Porter: A Texas Childhood focuses on the author's impoverished early years.

Art of the Western World explores the history of the visual arts from Ancient Greece to the present.

Agnes de Mille illuminates de Mille's extraordinary life and career with current interviews and historical dance footage.

General Cultural

America by Design examines architecture and design in America within the context of the historical forces that helped shape it.

FY 1986 Program Fund Production Commitments

Children's Programs
WonderWorks
Walking on Air
Peter Pan
Mighty Pawns
DeGrassi Junior High

Public Affairs Programs
Frontline
Capitol Journal
The Mormons
Hungary: From Bayonets to Ballots
Conversations on the Constitution with Bill Moyers
The Canadians
Witness to History
Espionage Explosion
The Ways of the World
Eyes on the Prize
Wilderness & the American Mind
Nuclear Legacy
Mexico
The Dragon and the Eagle
The Chronicle of the Lodz Ghetto
Global Assembly Line
State of the World
In the Shadow of the Law
Eyes on the Prize II
Arab and Jew: Wounded Spirits in a Promised Land
Toward an American Dream
Africa: The Untold Story
Global Rivals
Spain: Ten Years After

Drama Programs
American Playhouse
Roanoak
The White Suit
The Invasion of Vermont
On the Trail of the Lonesome Pine
The Trial of Standing Bear
Walking on Water
No-No Boy
Katherine Anne Porter

Performance Programs
Great Performances
Live from Lincoln Center
Alive from Off Center
Jerome Robbins and the N.Y. City Ballet
Corridos
Central Ballet of China
William Carlos Williams
Agnes de Mille
Placido Domingo sings Zarzuelas

News Programs
MacNeil/Lehrer NewsHour

General Cultural Programs
Art of the Western World
The Shawmut Valley Baptist Church: A Portrait of American Fundamentalism
The Pen Celebrations
From Babalu to Broadway with Harry Belafonte
Lake Wobegon Special with Garrison Keillor
American Experience
Between Meals
National Geographic
National PTV Outreach Alliance
Shaping Laughter
Civil War
Dircted by William Wyler
Negro Ensemble Company
America by Design
Rubinstein at 100
Smithsonian World III
James Stewart
Birth Write
Freedom!
Keepers of the Flame
American Ticket
Comic Strip Show

Smithsonian World celebrates our national spirit in "American Pie," traveling to Fayetteville, N.C., for a look at a hometown celebration.

The Negro Ensemble Company profiles the impact and accomplishments of the company over the past 20 years.

The Shawmut Valley Baptist Church studies the popular appeal and social significance of Protestant fundamentalism in America.

James Stewart is a documentary retrospective of the life and career of one of America's best-loved actors.

Smithsonian World explores science, art, and the humanities, drawing upon the vast resources of the Smithsonian Institution.

Research, Development, and Scripting

CPB also funds the development of new program ideas as well as program productions. Through the Open Solicitation process, CPB supported research, development, and scripting of selected proposals. Among those receiving 1986 support were:

- *Eyes on the Prize: America's Civil Rights Years, 1965-1980* will be the second stage of this major public television series and will examine the expansion and results of the civil rights movement covered in the first series.
- *No-No Boy* will be a drama about a Japanese American draft resister who returns home from prison after World War II.
- *The Dragon and the Eagle* will use the personal stories of Americans who lived in China to tell the fascinating history of Sino-U.S. relations.
- *The Comic Strip Show* will develop programs about the form, content, history, and cultural impact of the comic strip.
- *Witness to History* will examine the role and function of journalism in the 20th century.
- *Civil War* will look at people and families caught up in this cataclysmic chapter in history.

RADIO PROGRAMMING

FY 1986

Several programs that public radio audiences enjoyed nationwide during FY 1986 were financed with some $12 million provided by CPB through National Public Radio (NPR). These programs included:

- award-winning daily newsmagazines *Morning Edition* and *All Things Considered.*
- programs and series from independent producers and public radio stations through the Satellite Program Development Fund.
- programming for specialized audiences, including minorities, women, children, and the elderly, such as *Horizons* and *Enfoque Nacional.*
- specialized audience modules, a weekly half-hour distribution of self-contained features.
- coverage of special events, such as speakers at the National Press Club.

New CPB-funded national programming for radio in 1986 included the Latin American News Service from ETCOM, Inc., in El Paso, and *American Jazz Radio Festival* from Newark Public Radio, Inc.

Children's Radio

A good example of risk-taking and pioneering through CPB support is the highly imaginative public radio show *Kids America,* the only live, topical, daily, call-in radio series for children in the country. *Kids America,* formerly *Small Things Considered,* a local show in New York City, was broadcast experimentally in at first eight and then 12 markets across the country.

Kids America combines fast-paced educational segments with highly entertaining pieces. The result is an innovative format that generates listener participation. For example, "Buy or Fly" features super salesman Al Unctuous, who tests kids' math and logic skills as they determine the value of his latest deal. "The Top Five" countdown includes the most requested songs of the week introduced by callers across the country.

Lionel Hampton in *American Jazz Radio Festival*

"Without public radio, the airwaves would be a bleak and unfriendly medium for millions of listeners, since it provides a whole range of programming almost totally missing from commercial radio. Public radio adds variety in terms of both content and listenership, and it realizes some of the largely untapped potential of the form. It is one of America's important and often unrecognized cultural assets."

—Alan Bunce
Christian Science Monitor

Kathy O'Connell and Larry Orfaly host the lively, innovative children's radio show *Kids America*, increasingly popular with children and adults.

In January 1986, after only four months of broadcast, *Kids America* received more than 135,000 overflow telephone calls—calls that did not get through to the program. Each evening, about 250 callers got through, and 25 of those got on the air. The show also got more than 50 letters a day from children, parents, teachers, and other adults.

Markets carrying the series more than doubled during the first year of national broadcast; 26 cities now air it. CPB support for a second season will make *Kids America* more flexible, with weekend segments and a tape delay option for the West Coast. CPB funds also will continue support for promotion activities.

Radio Program Grants

Extensive consultation among CPB, NPR, and the nation's public radio stations during 1986 resulted in a new financing arrangement for national radio programming and support services. It would go into effect in FY 1987.

Under the new plan, the bulk of CPB support for national radio programming will go directly to the local stations as National Program Production and Acquisition Grants (NPPAGs). Stations will use these funds for programming—to buy or produce, promote, and distribute diverse, high-quality national programs from such sources as National Public Radio, American Public Radio, and other national program suppliers.

Radio Program Fund

Along with these new grants to stations, the CPB Board established the Radio Program Fund to finance national programming directly. CPB will emphasize funding of programs that do three things: (1) foster innovation, (2) serve diverse audiences, and (3) attract new listeners. As FY 1986 drew to a close, CPB had established a solicitation and evaluation procedure for radio program proposals and had received 172 submissions. Programs selected from these will be funded from CPB's 1987 budget.

COMMUNITY OUTREACH

FY 1986

One of the most distinctive services of public broadcasting is community outreach to deal with pressing social issues, such as drug abuse or illiteracy. Typically such outreach projects combine awareness-raising television and radio programming with local task forces, discussion groups, hotlines, and printed materials. In most communities, the public broadcaster takes the lead or provides vital assistance in organizing local activities and often provides localized programs to complement nationwide documentaries.

Project Literacy U.S.

Research, development, and production funding from CPB over the past two years has spearheaded the nation's largest effort to fight illiteracy among 23 million adults, flooding literacy hotlines and spotlighting the problem on the national agenda. Launched during FY 1986, this effort, Project Literacy U.S. (PLUS), has been a historic first collaboration between public and commercial broadcasters and hundreds of other groups.

Public Broadcasting Service (PBS) stations, commercial network Capital Cities/ABC, literacy experts, libraries, and community and national organizations joined to raise public awareness of the adult illiteracy problem and inspired local, state, and national groups to identify and pool resources to fight the problem. Every PBS station and Cap Cities/ABC affiliate joined in the 1986 campaign.

More than 300 task forces in every state and Canada took part. They joined more than 100 national support groups from educational, religious, fraternal, civic, professional, and government associations to launch or strengthen local literacy efforts across the country.

Through public television station WQED, Pittsburgh, CPB funded outreach activities by public broadcasters across the country and a September Literacy Month special, *A Chance to Learn,* about solutions to adult illiteracy.

Response to the targeted programming and outreach endeavors was impressive. For example:

A Chance to Learn

Philadelphia Mayor Wilson Goode (right) and Arkansas Governor William Clinton kick off the second phase of PLUS to fight work-force illiteracy.

- A segment on ABC's *20-20* generated more than 10,000 calls to a literacy hotline that same night. Especially noteworthy was the proportion of callers who were seeking help—as many as two out of three—whereas in the past, most respondents to outreach volunteered to help.
- A national hotline at the Literacy Contact Center reported more than 44,000 calls during September, up from a previous monthly high of 8,000 calls. (Normal months log in 2,000 calls.)

Additional programming available through PLUS included a General Educational Development (GED) preparation series. It was offered to public television nationally by the Kentucky Educational Television Network to prepare adults for high school diploma equivalency tests through state and local departments of adult education. Another nationally distributed special program, from Arkansas Educational Television Network, was *Project Second Chance,* which dealt with high school dropouts.

Public radio through NPR also joined in national efforts to combat illiteracy. With CPB funding, NPR developed more than 20 special segments for some of its regular series and targeted program services, such as *Panorama Hispano* and *Horizons.* It also produced a Spanish-language special on literacy for *Enfoque Nacional.*

As 1986 drew to a close, efforts were underway to continue PLUS by focusing on work-force literacy.

Outreach Alliance

To expand outreach programming and related activities, CPB helped organize the Public Television Outreach Alliance. Led by Kentucky Educational Television; KCTS, Seattle; WETA, Washington, D.C.; WQED, Pittsburgh; and Nebraska Educational Television, the alliance will develop outreach programming, materials, and activities for public broadcasting stations nationwide. In 1986, the alliance mounted *Generation at Risk,* a follow-up campaign to *The Chemical People* to combat the nation's serious drug problem.

ADULT LEARNING

FY 1986

The Annenberg/CPB Project continued its work to enhance the quality of higher education and increase access to it. Through a 15-year, $150 million gift to CPB from The Annenberg School of Communications, the Project develops college-level instructional materials, primarily audio and video courses. It also funds projects that demonstrate how communication technologies can increase opportunities for higher education.

Television Courses

During 1986, the Annenberg/CPB Project continued building its collection of courses. For students off campus, these courses provide a chance to earn college credits in key subject areas and, for students on campus, the courses offer new, intellectually challenging resources. In 1986, three key video courses premiered:

Planet Earth, an introduction to the rapidly changing field of geophysics, explored such topics as solar system cosmology, plate tectonics, and solid earth geophysics. The series won high praise from both the scientific and television communities for its careful scholarship and innovative use of visual techniques.

Economics USA, an introductory economics course, first aired in the fall. It presented both macro- and micro-economic theories, illustrated by case studies drawn from actual experience and enlivened by archival footage and contemporary interviews.

The Africans, an interdisciplinary introduction to the continent and its people, premiered on prime-time television for course use in conjunction with a specially developed reader/anthology, a study guide, and a faculty guide. To stimulate informal learners' understanding of Africa's history and traditions, the American Library Association distributed an extensive bibliography and discussion ideas to nearly 16,000 public and college libraries. The television programs received considerable media attention; responses ranged from very critical to very supportive of Professor Ali Mazrui's analysis of the African experience.

To Hawaii Public Television:

Thank you for your wonderful programs! My mind is growing along with my kids thanks to you!

A busy Mom who enjoys public TV
Kula Maui, Hawaii

The Africans

David Schoumacher hosts and reports for *Economics USA*, a telecourse on introductory economics.

New projects authorized in FY 1986 for funding will help meet basic course requirements in a variety of disciplines:

New Directions in Archaeology, an introductory television-based course, will explore the methodology of archaeologists by focusing on research of the Copan project in Honduras, one of the most visually impressive archaeological sites in the Mayan world.

The Chemical World, an introductory television-based course in chemistry, will explore the principles of the discipline and their applications in our daily lives.

The Western Tradition, a television-based course tracing the history of Western civilization from antiquity to the present, will be based on a course developed by historian Eugen Weber of the University of California at Los Angeles.

Voices and Visions, a television-based course on American poetry from Walt Whitman to Sylvia Plath, will provide insight into the works of individual poets and the tradition of poetry in America.

Introduction to Data Analysis, an introductory television-based statistics course, will highlight contemporary applications of statistics, with attention to the description and collection of data.

Demonstration Projects

The Annenberg/CPB Project also supported innovative applications of telecommunications technologies to expand the ways in which colleges provide educational opportunities to their students, regardless of physical location:

Instructional Materials for Tele-Teaching Introductory Calculus will test the possibilities of a new, "real-time" computer conferencing technology for improving both off-campus and on-campus instruction of calculus courses.

The Annenberg/CPB Project

Tools for Teaching via Computer Conferencing will offer a model of how computer conferencing systems can be modified to support distant learners and enhance campus-based classes.

The PICS Network, involving a five-college consortium, will produce videotape and videodisc materials drawn from actual foreign television programs for use by language and international studies teachers.

The Perseus Project will develop a prototype for a text and visual database about classical Greece, plus a method for creating courses using the laserdisc-based system.

Planet Earth

To KCOS-TV:

Education, I feel, is one of the main missions of public television. The Africans *was certainly educational, if only to make us aware that not everyone thinks of us as knights in shining armor. While I do not see the world as Dr. Mazrui does, I found his conclusions fascinating. Are we so insecure that we cannot tolerate criticism?*

J. N.
El Paso, Texas

Economics USA **includes archival footage such as this Depression-era soup kitchen feeding men who had lost their jobs.**

R THE UNEM

PROGRAM SUPPORT ACTIVITIES

FY 1986

To KUAT-TV:

My husband recently suffered an almost complete hearing loss and you have no idea how wonderful it is that we can sit down together and enjoy your closed-captioned programs!

M.J.
Green Valley, Ariz.

In addition to direct program funding, CPB provides greater access to public broadcasting services for diverse, special audiences. CPB also supports activities to strengthen programs and services through international liaison, research, and promotion.

Services for the Physically Challenged

CPB increases access to programming by the visually impaired by supporting radio reading services and their program suppliers. One of these is the Association of Radio Reading Services Tape Exchange. With CPB funding in FY 1986, it was able to provide 82 radio reading services with more than 22,000 hours of programs. They included best-selling books and shows about laws affecting the disabled, exercises for the disabled, cooking tips and recipes geared to the visually impaired, and journal readings from *Braille Forum, Paraplegic News,* and *Journal of Blindness.* More than 40 reading services contributed to the catalogue of programs distributed by the Tape Exchange.

Another supplier is In-Touch Networks, Inc., a 24-hour, national satellite service for more than 275,000 visually or physically handicapped listeners. CPB helped fund this growing national "newsstand" to provide readings from 104 newspapers and magazines; it supplemented or was the core of appropriate local services, depending on the community's resources. Cable systems and hospitals also ran this service.

For hearing-impaired television viewers, public television offers closed captioning. CPB's policy is that all appropriate CPB-funded programs be captioned. CPB matching support was responsible for captioning more than 1,200 hours of television programming in FY 1986—24 hours of captioned programs per week. This included 40 new programs, plus public television staples like *American Playhouse, Reading Rainbow,* and all children's educational and new ITV series. The Annenberg/CPB Project also captioned its television-based courses.

Radio reading service volunteer

Mandela

In *Pacific Profiles*, the people of Guam contest U.S. possession of the island, the major base in America's effort for victory in the Pacific.

Target Audiences

Special efforts to reach diverse audiences with general-interest and targeted programming continued in FY 1986.

To increase the quality and quantity of programs by and about ethnic minorities, CPB supports minority programming organizations that acquire, produce or co-produce, and distribute programs for public broadcasting.

The Latino Consortium distributed 17 half-hour television programs, among them *An Interview with Rita Moreno* and *An Interview with Cesar Romero,* produced by the consortium. The group continued its practice of providing "production assistance grants" to radio program producers.

The National Black Programming Consortium co-produced or acquired 12 programs for public television, including *Mandela,* "Mighty Pawns," and *Hairpiece: A Film for Nappy Headed Women.* The consortium continued its "Prize Pieces" film festival, which served as a fundraiser and a competition among producers vying for slots in the festival.

The National Asian American Telecommunications Association acquired 10 programs to add to its *Silk Screen* series. For radio, the group continued to produce the award-winning *Bamboo Radio Series* and obtained a special musical drama, *Jukebox.*

The Pacific Educational Network, responsible for the *Pacific Profiles* series, concentrated on national distribution of its product, notably *The Chiefs* and *Guam: Paradise Islands.* The network also produced 24 radio news feature segments for *Pacific News Review.*

The Native American Public Broadcasting Consortium provided *We Are One, White Man's Way,* and *Songs in Minto Life,* in addition to circulating 53 television programs from its library. As a first radio-only activity, the consortium completed a training project in radio production and station operations.

CPB supported promotion to publicize certain programs to ethnic communities. A national promotional campaign was conducted for a docudrama, *The Lemon Grove Incident,* and CPB funded community outreach and promotion by community leaders and educators in selected markets for *The Africans.*

International Activities

Foreign markets have become increasingly important outlets and financing sources for U.S. productions. International co-ventures help spread the costs of production over two or more entities and increase the volume of programming available to each.

To help American public broadcasters, CPB continued to support sales and screening facilities at three of the busiest international television markets: London, Cannes, and Monte Carlo. For the first time in 1986, CPB also provided sales and audio facilities for U.S. public radio organizations at the world's largest international music/radio market in Cannes.

At home, CPB was the main contact point for foreign broadcasters and journalists traveling in the United States. In FY 1986, CPB arranged, conducted, or coordinated meetings for visitors from 58 countries interested in public broadcasting.

CPB also provided U.S. public broadcasters with access to international legal, engineering, and programming activities through membership and participation in the European Broadcasting Union (EBU), the Asia-Pacific Broadcasting Union, and the North American National Broadcasters Association.

To increase the visibility of U.S. public radio and television programs abroad and to show their quality to world audiences, CPB entered outstanding programs in competitions and festivals. One of these, *Penn and Teller Go Public,* won first prize in the Golden Rose of Montreux competition. It was the first time in the

"Booker" from *WonderWorks*

To WTTW-TV:

You helped maintain my sanity when I was unemployed in Chicago, reminding me that there was culture and enlightenment. The Day the Universe Changed, NOVA, The Story of English, McLaughlin Group, *and many others kept me informed and entertained through last winter.*

M.L.
Landover Hills, Md.

***The Stone Carvers* captured an Academy Award and won honors in the international Golden Harp competition in Ireland.**

Penn & Teller Go Public

contest's 26-year history that an American public television program won first prize. *The Stone Carvers,* CPB's entry in the Golden Harp competition in Galway, Ireland, won second prize.

CPB participated in choosing U.S. public television's selections for the Prix Jeunesse, the most prestigious international event for children's programming. At the 1986 event in Munich, "Booker" from *WonderWorks* won the "best overall" prize. CPB also sponsored entries in the EBU TV Prize and Prix Italia competitions.

Special exhibitions overseas further spotlighted public television's high-quality programming. CPB initiated a two-week exhibition of public television programs at the British Film Institute (BFI) in London. The 14 programs selected by CPB and BFI illustrated the diversity of U.S. public television. CPB began developing another U.S.-BFI "season" with a collection of contemporary expressions of "The Black Experience in America." And with the United States Information Service and WQED-TV, Pittsburgh, CPB supervised a special screening of several *WonderWorks* segments at the Amerika Haus in Munich for West German journalists, producers, teachers, and students.

In 1986, CPB awarded two foreign fellowship grants to experienced public broadcasting producers for co-productions with NHK in Japan and the Australian Broadcasting Corporation. CPB also supported a 1986 PBS study that may have important and long-lasting significance in international communications. The research explored the feasibility of establishing a U.S. public television distribution mechanism to market programs to Third World countries at affordable prices.

CPB helped sponsor attendance for 56 public broadcasters at INPUT '86 (International Public Television Screening Conference). At this respected international forum, public television directors, producers, writers, videographers, and editors swap production ideas and techniques with independent producers and foreign broadcasting professionals.

***Black Journal* host Tony Brown**

Museum of Broadcasting

To ensure awareness and preservation of public broadcasting programs, CPB set up a matching-grant program with the Museum of Broadcasting in New York City. The museum's curator selected more than 750 hours of public broadcasting programs, now archived for public use at the museum. In 1986, the museum added NPR's *Father Cares: The Last of Jonestown,* the premiere episode of *Black Journal,* and several *MacNeil/Lehrer* segments, including the one on Anwar Sadat's historic visit to Israel. With CPB help, the Museum of Broadcasting is building an archive of current and historical public broadcasting programs.

Program Planning and Research

In FY 1986, CPB finished a two-year review of the future of public radio, involving public and commercial radio, researchers, and independent producers. This strategic planning effort—Radio Futures—identified ways to improve public radio's service to audiences and ways to tap the evolving radio program marketplace. CPB is implementing the recommendations of this industrywide planning process, including establishing a Radio Program Fund and distributing funds for national programming directly to the stations. CPB is also doing audience research to help stations increase audiences and their support.

For Hispanic producers, changes in the radio program marketplace and in the way CPB finances national radio programs created a new, competitive environment. CPB began working with the Latino community, including public radio's Hispanic program producers, to develop a business plan. The goal is to provide clear direction about what must be done to increase the quantity of Hispanic programming and its carriage in the new marketplace.

Led by CPB, Instructional Television Futures undertook a comprehensive study of the entire industry, analyzing current services to schools and how those services can be expanded to satisfy new classroom needs. Representatives from public television and educational agencies

Co-anchors Robert MacNeil and Jim Lehrer of *The MacNeil/Lehrer NewsHour* have won virtually every major award in broadcast journalism.

To KHCC-FM:

The KHCC Midday *with Dan Skinner and Patsy Terrell is like having a meal of steak and lobster—the best of two worlds—news and classical music.*

L. & K. S.
McPherson, Kan.

nationwide formed working groups to address issues prominent in the evolving educational marketplace, among them alternative distribution methods, promotion, funding, and legal and copyright concerns. CPB funded research or provided the professional resources to examine such matters as electronic databases on programming accessible to schools and testing new ways to deliver programs to schools and their VCRs.

From these deliberations, the decision was reached to focus a new coordinating role on PBS to establish a new national presence and strengthen local educational services. CPB will provide the risk capital for this project until 1988.

Program planning discussions initiated by CPB through the Television Futures group gave birth to the Public Television Outreach Alliance. It received CPB funding in 1986 to formalize its organization and begin developing special programs and materials to deal with pressing social issues.

In 1986, CPB initiated a comprehensive audience research plan to help public television and radio build audiences, audience support, and corporate support:

- For the first time, public radio undertook product testing. Focus groups explored ways to improve public radio stations' diverse formats, including classical music, new acoustic music, and news and public affairs.
- Audience data gathered on the lifestyle and neighborhoods of viewers and listeners will help clarify the services they need and identify needs that current programming does not serve. Better information on public broadcasting's audiences also will strengthen efforts to increase funding from the corporate sector.

- A 13-year partnership with the U.S. Department of Education concluded with an exhaustive national survey on the use of technology for learning in schools, colleges, and the home. From these findings, public broadcasters and educators can identify ways to use various technologies to help solve the crisis in education.

Promotion, Advertising, and Fundraising

The largest single source of funds for public broadcasting is its subscribers—the individuals and families who contribute to fundraising drives.

To build audiences by attracting them to tune in to local stations, CPB provided matching Tune-In Advertising funds to television stations for local advertising. CPB also backed national advertising projects for public radio through NPR, the Development Exchange, and the National Federation of Community Broadcasters (NFCB).

Additional CPB support for public television fundraising provided for the production or acquisition of programs to be aired during fund drives through PBS's Station Independence Program (SIP). SIP is geared to help stations raise money. CPB's contribution produced better than a 2:1 match from stations for the programming. The programs themselves produced better than a 4:1 return on every dollar invested; some programs had a higher than 10:1 return. CPB's investment helped produce such programs as *Ingrid* and *The Spencer Tracy Legacy: A Tribute by Katharine Hepburn.*

Great Performances

To WETA-TV:

We have been delinquent in our membership dues these many years because the cost of running a farm and raising a crop of kids left us with little more than food and shelter—I didn't say necessities because your fine programming has always been a necessity in this household—and, I must add, is partly responsible for their happy healthy fruition. Because they are now all grown and gone out to build a brave new world, we are able to begin to pay our dues. Thank you for honoring our credit for so long.

B. & J. G.
Brandywine, Md.

Jeana Yeager in *Smithsonian World*

Katharine Hepburn paid loving and honest tribute to Spencer Tracy in one of public television's best-loved specials supported by CPB.

SYSTEM SUPPORT ACTIVITIES

FY 1986

CPB's programming mission also encompasses a responsibility to see that the nation's public television and radio stations—the primary delivery system for this programming—have a financially healthy and stable environment in which to operate. CPB's system support emphasizes the local nature of public broadcasting by providing direct financial support to stations. Additional system support includes program distribution, technology development, regulatory advocacy, professional development and training, and recognition of excellence.

In addition to opportunities to communicate in different ways, technology enables public broadcasting to conduct its own business more effectively.

Community Service Grants

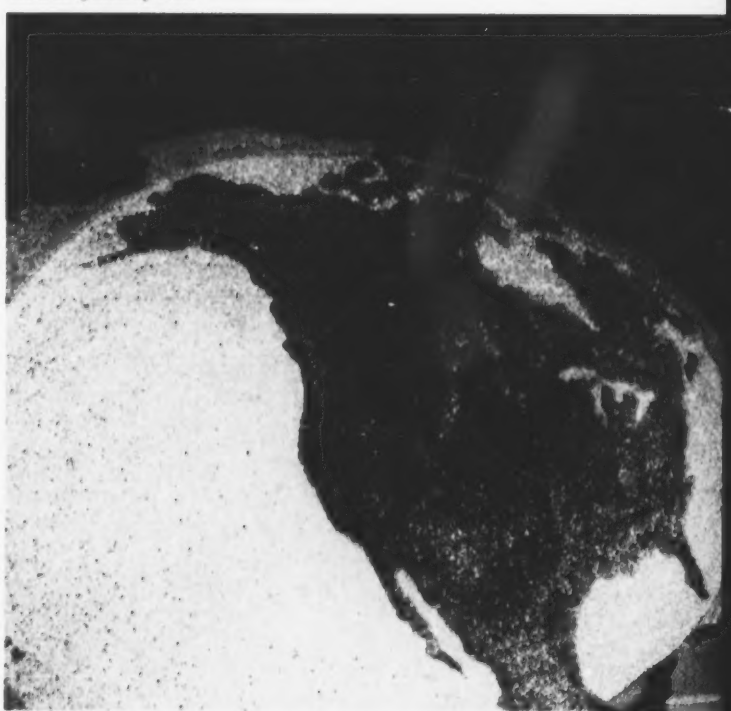
The largest portion of CPB funds—nearly 60 percent in 1986—goes to the nation's public television and radio stations in the form of Community Service Grants (CSGs), direct grants to stations meeting certain programming, technical, and financial criteria. Stations use these grants mainly to produce and acquire programming, and secondarily to finance production equipment and facilities and pay for interconnection services. In FY 1986, CPB distributed $105.5 million in Community Service Grants. Within public television, 183 licensees operating 322 stations received $81.1 million; 288 public radio stations received a total of $24.4 million. CSGs were distributed according to each station's ability to demonstrate community support and generate income from diverse, nonfederal sources.

Program Distribution

During the late 1970s, CPB was a leader in setting up public broadcasting's innovative satellite program distribution system, which is critical to delivering programs to diverse audiences.

In June 1986, CPB provided funds to buy public radio's transponder on Western Union's WESTAR IV satellite, concluding negotiations between CPB, NPR, Western Union, and others. Title to the transponder is held by a Transponder Trust, established by CPB. The trust will lease the transponder to NPR, which will be responsible for its operation and maintenance.

Planning is underway to replace public broadcasting's innovative satellite system by 1992.



National Geographic: Ballad of the Irish Horse

With this purchase, CPB reached the last stage in an evolutionary process of, first, providing for interconnection of stations and, subsequently, giving the public broadcasting stations full control and responsibility over the use of their program distribution system.

Also in FY 1986, CPB initiated a coordinated planning process to prepare for replacing the public television and radio satellite interconnection systems at the end of their useful life in 1992. This process involves engineering feasibility studies and financial analysis of options conducted jointly with PBS and NPR and their respective boards of directors.

Technology Development

CPB explores technological developments that can improve the quality and reach of public broadcasting programming to all Americans.

In 1986, CPB created the Interactive Videodisc Consortium to encourage public television stations to work together to fulfill the extraordinary educational potential of linking video programming with computer programming. Under the aegis of WGBH, Boston, the consortium's members designed a prototype interactive videodisc based on a *NOVA* segment on migration.

Complementing this achievement was the design of another interactive disc, funded by CPB, which demonstrated ways to present concepts that take full advantage of the computer's form of "branching" logic. In its design for a disc on quantum physics, "Beyond Einstein," WNET's (New York City) Learning Lab brought together Nobel laureates, artificial intelligence experts, and video producers.

In addition to opportunities to communicate in different ways with audiences, technology enables public broadcasting to conduct its own business more effectively. During FY 1986, CPB implemented the Electronic Communications Network, linking all stations and other interested parties by computer. After almost two years of testing, training, and demonstrating, the

Dance Theatre of Harlem

network is operational on The Source, an international computer communications and information service. Major uses to date are electronic mail and speedy transmission of research results, program information, and engineering data.

Regulatory Advocacy

Part of CPB's mission is seeing that federal regulatory actions affecting public telecommunications encourage the development of new and existing services. During 1986, CPB research, representation, and legal services in the regulatory arena, primarily before the Federal Communications Commission (FCC), covered several issues of economic and technological importance to public television and radio.

Perhaps the most significant regulatory issue facing public television was the FCC's new rules requiring cable television systems to carry local television stations—the "must-carry" rules. After an appeals court found the prior must-carry rules unconstitutional, the FCC adopted new regulations in August 1986. CPB took part in that rulemaking alongside the National Association of Public Television Stations (NAPTS) and PBS, advocating that cable systems be required to carry all local public television stations.

CPB argued that cable systems should carry local public television channels because cable systems effectively control which television services their subscribers can receive. Loss of access to public stations, CPB contended, would deprive viewers of programming that cannot compete commercially. Although the new must-carry rules provided less protection for public television channels than CPB had urged, they did require all cable systems to carry at least one public television channel and larger systems to carry at least two.

Lisa May is assistant broadcast engineer at KCFR-FM, Denver, through CPB's Minorities'/Women's Training Grant program.

Mark Russell

As 1986 drew to a close, the FCC delayed implementing the new rules in order to get further information from cable and broadcast interests. The additional time with no rules in effect began to take its toll on public television service. Some cable systems dropped one or more public television channels, raised the prices they charged subscribers for public television service, or shifted public stations to a hard-to-find channel number. These actions reduced access to public television for both households and schools and are being fought by CPB and the other public broadcasting organizations.

In another rulemaking with potentially long-range impact, CPB—again working closely with NAPTS—urged the FCC not to reallocate certain UHF channels in 10 of the nation's largest metropolitan areas for use by private land-mobile radio services. Such services are used by delivery firms, taxi companies, and police, fire, and other operations using two-way radios.

CPB argued that use of UHF channels by mobile radio transmitters could result in serious interference to the UHF channels used by broadcasters, including public television stations. CPB also contended that the proposed reallocation would hamper expanding and improving public television services.

In another FCC case, CPB persuaded the FCC to incorporate many CPB recommendations into new rules on licensing eligibility and operational criteria for Instructional Television Fixed Service (ITFS) licensees. These microwave television systems serve local school systems and colleges, as well as other formal and informal educational programs, such as corporate training. Economic pressure has increased in recent years to use the ITFS spectrum for commercial video entertainment instead of for instructional programming for schools or other public services. CPB helped limit this commercial exploitation of ITFS.

To help public radio service expand, CPB took part in several FCC proceedings involving protection of Channel 6 television stations from interference by public radio stations operating adjacent to Channel 6 in the radio

spectrum. In cooperation with NPR and NFCB, CPB monitored tests by television set manufacturers to determine how effectively modern sets filter out such interference. As television sets improve, some of the existing restrictions on public radio's use of its reserved channels can be loosened, permitting the building of new stations and upgrading of existing ones. CPB, NPR, and NFCB also urged the FCC to authorize new Channel 6 television stations only when no solution with less restrictive impact on public radio was feasible. The FCC responded that it would decide this issue on a case-by-case basis.

Technical Assistance

In FY 1986, the CPB Station Advisory Service provided consultants for every aspect of station operations from engineering to fundraising. Eighteen advisors—recruited from the system as experts in their fields—helped 33 public broadcasting stations or organizations that asked for help in station management, development, engineering, programming, promotion and public information, public participation, and financial management.

In addition to one-on-one station consultations, CPB staff and expert advisors ran workshops at conferences held by various regional and national public broadcasting organizations.

To encourage diversity in station management and programming, CPB supported minority-controlled stations through the Management Opportunity Project. This help strengthened these stations' management and administrative capabilities to meet public broadcasting standards and community needs. In 1986, CPB assisted Hispanic station KUVO-FM, Denver, and Native American stations KILI-FM, Porcupine, S.D., and KSUT-FM, Ignacio, Colo. CPB's support enabled KUVO and KSUT to qualify for CPB Community Service Grants and KILI to expand its capacity for audience-building.

Public radio's *Mountain Stage*

To WNPB-TV:

Hi. My name is Sarah. I am 12 years old. There are many fun things to watch on WNPB. I learn many new things about animals, and how to act, and lots of other stuff. I have two other brothers and sisters and another one on the way. One Square *is very funny.* Superguy *is really fun.*

S.T.
Fairmont, W.Va.

Luis Valdez appears as the narrator in *Corridos! Tales of Passion and Revolution*, a series of Mexican American ballads.

Enfoque Nacional

A SPANISH LANGUAGE NEWSMAGAZINE FROM NATIONAL PUBLIC RADIO

Professional Development

CPB invests in a variety of training programs. These improve the management, professional, and technical capacity of the system and ensure diversity in public broadcasting's work force, programming, and governance.

Long-Term Training

In 1986, CPB created the Production Fellows Project for on-site production work for experienced women, minorities, and the physically challenged. The project will build a new talent pool for managerial positions in public broadcasting. Production fellows will work for one to two years on a project at a well-respected public radio or television production house.

Graduate management training is carried out through the Minorities'/Women's Fellowship in Public Broadcasting Management, a one-year master's degree program in telecommunications management and business administration at Ohio University. The fellowships build skills for competing for executive-level positions in public broadcasting. Three 1985-86 candidates who earned master's degrees are now employed as radio unit manager, WGBH-FM, Boston; operations manager, WPRL-FM, Lorman, Miss.; and operations manager at a listener-supported station in West Virginia.

Beginning in the 1985-86 academic year, CPB funded Minorities'/Women's Graduate Fellowships in Public Affairs and Reporting at The Ohio State University School of Journalism. The September 1986 class consisted of one Hispanic male, Alfredo Cruz, formerly an NPR correspondent for *Enfoque Nacional,* and a black female, Barbara Day, formerly news director and reporter for WBAI-FM, New York City.

Short-Term Training

Executive Management Training for senior public broadcasting executives covered marketing skills, technological planning, strategic planning, financial management, and human resources development. The two-week program was developed for CPB by the University of Pennsylvania. Thirty professionals participated in 1986;

nine were women, and four were minorities. Because these management institutes get consistently high ratings, CPB underwrote research and development of case studies from public broadcasting organizations on issues covered in the coursework. These materials will be completed in spring 1987.

CPB sponsored two one-week Mid-Management Training courses conducted by the University of Wisconsin-Madison and the University of North Carolina at Chapel Hill. The Wisconsin program concentrated on coursework in human relations skills, group dynamics, management by objectives, supervision, and marketing. The North Carolina program included financial management, general accounting, strategic planning, and human relations. Each program trained 20 participants in professional positions such as development director, production manager, operations manager, and news director. Of the 40 participants, 19 were women, and six were minorities.

Radio Skills Training
CPB-supported specialized training for public radio comprised NPR News and Information Residencies, Alaska Public Radio News Reporting and Production Seminars, Eastern Public Radio Programming Uses and Audience Research Seminars, NFCB Engineering Seminars, NPR Music Recording Workshops, Western Public Radio Intermediate Production Workshops, and the Native American Public Broadcasting Consortium Radio Training Project.

Multidisciplinary Training
Training coordinators from public broadcasting's four regional organizations collaborated on a series of seminars repeated in the regions. Among the topics were profiting from station productions, field production techniques, management strategies for CEOs, marketing and promotion, and audience research.

The Trial of Standing Bear

Silk Screen

Through a CPB Minorities'/Women's Training Grant, Cassandra Ortega is at work in the master control room of KUAC-TV, Fairbanks, Alaska.

In-Service Training Grants meet group training needs, mainly to upgrade the operating capacity of an organization. CPB funds up to 50 percent of the training costs; the maximum award is $1,500. In 1986, 29 In-Service Grants were awarded for such events as arts administration development and marketing, computer training, a lighting seminar, and Native American news stringer conference participation.

Minorities'/Women's Training Grants provide on-the-job training designed to lead to permanent employment. CPB provides up to 50 percent of the trainee's salary and training costs for one year. These on-the-job training grants also cover appropriate seminars and workshops, mentoring, or continuing education courses. In FY 1986, CPB funded 16 such grants.

Recruitment

CPB is committed to equal opportunity employment (EEO) and diversity in its own staff. It has also established projects to promote full representation of women, minorities, and the handicapped throughout public broadcasting's work force. CPB renews its own Affirmative Action Plan annually and helps stations develop EEO programs.

Through the Employment Outreach Project, CPB has formed a partnership with public broadcasters to boost affirmative action recruitment. The project has three major components: a talent bank, a job line, and recruitment and outreach at target-group conferences. The talent bank, used by stations to supplement their staff recruiting, is a nationwide pool of people available for work in public broadcasting. In 1986, some 1,500 resumes were maintained for referral to official, managerial, professional, and technical jobs. The job line, a toll-free telephone job information service, announced as many as 120 job openings in public radio and television every week. The line was open 24 hours a day, seven days a week, and received approximately 2,700 calls a month.

In 1986, CPB took part in 13 conferences and four job fairs to sponsor recruitment and outreach for public broadcasting stations and national organizations. At these events, public broadcasters made contact with potential applicants and volunteers and strengthened affirmative action recruitment techniques. Another benefit of attending these meetings was the chance to promote public broadcasting programming to potential viewers, listeners, or corporate underwriters.

Because of its role in encouraging diversity in all phases of public broadcasting, CPB received a Distinguished Leadership Award from the United Negro College Fund for "extraordinary leadership and sincere concern for minority young men and women of the nation."

Recognition of Excellence

Each year, CPB honors achievements in public broadcasting by recognizing (1) television and radio stations and producers for excellence in local programming, (2) individuals who have made outstanding contributions to the field, and (3) creative and successful development campaigns. These CPB awards programs give national recognition to local efforts. They also stimulate sharing ideas and accomplishments within the system.

In 1986, the CPB Public Television Local Program Awards attracted 187 entries, and 10 programs won top honors in eight categories. Winning programs ranged from an ecological examination of Nebraska's Sandhills to an all-puppet children's musical telling how Santa first met and recruited his elves. Two stations were singled out for commendation for the public-service value of two special programs.

The 1986 CPB Public Radio Program Awards competition received 185 entries and recognized eight winners. Programs competed in news and public affairs, target audience, and arts and humanities categories. Programs honored included news coverage of employee layoffs and a plant shutdown in Buffalo, N.Y., and the true story of a woman who recovered from a mental breakdown.

1986 CPB AWARD WINNERS

CPB Public Radio Program Awards

News and Public Affairs

WEBR
Buffalo, N.Y.
Layoffs at Trico Products

Monitoradio
Boston
Mercenaries

National Asian American Telecommunications Association
San Francisco
Indochinatown

WILL
Urbana, Ill.
Klan Rally

Arts and Humanities

Marjorie Van Halteren
Jay Allison
Lou Giansante
Brooklyn, N.Y.
Breakdown and Back

Jim Metzner
Croton-on-Hudson, N.Y.
The Sounds of Science

Target Audience

WNYC
New York City
Kids America

Children's Radio Theatre
Washington, D.C.
Seventh Annual Henny Penny Playwriting Contest

CPB Public Television Local Program Awards

Children's Programming

KPTS
Wichita, Kan.
Santa's First Christmas

Arkansas ETV Network
Conway
Summer's End

Cultural Documentary

UNC Center for Public Television
Chapel Hill, N.C.
This Time Each Year

Informational Programming

KUON and Nebraska ETV Network
Lincoln
Keith County Journal

Instructional Programming

WCFE
Plattsburgh, N.Y.
Forever Wild Study Modules

News

Wisconsin PTV Network and WHA
Madison
Wisconsin Magazine

KTCA
Minneapolis/St. Paul
Almanac

Special Commendation For Public Service

WHYY
Philadelphia
The MOVE Hearings

KTOO
Juneau, Alaska
Impeachment Proceedings of Gov. Bill Sheffield

Performance Programming

KCTS
Seattle
Anna Wyman Dance Theatre

Public Affairs

KCTS
Seattle
The Asian Connection

Target Audience

KERA
Dallas
The Dream Deferred: Black Politics in Texas

CPB Local Radio Development Awards

Promotion/Advertising

WBUR
Boston

KUAT
Tucson, Ariz.

WRVO
Oswego, N.Y.

KLCC
Eugene, Ore.

Special Events/ Projects

KUVO
Denver

KHPR
Honolulu

KCBX
San Luis Obispo, Calif.

Listener Support

Wisconsin Public Radio
Madison

WUNC
Chapel Hill, N.C.

WEVO
Concord, N.H.

Business/Corporate Support

Wisconsin Public Radio
Madison

Vermont Public Radio
Winooski

WHQR
Wilmington, N.C.

Ralph Lowell Award

To WGBH-TV:

We believe that public television—like democracy—may not be perfect, but it's way ahead of the next best thing. Bravo and blessings upon our oasis in the TV wasteland.

C.D.
E. Dennis, Mass.

Saluting outstanding achievement in promotion/advertising, listener support, business/corporate support, and special events, the 1986 CPB Local Radio Development Awards honored 12 public radio stations. Campaigns ranged from image development to fundraisers using *A Prairie Home Companion* and efforts to increase contributions from loyal underwriters.

Former Sen. Barry M. Goldwater (R-Ariz.), who chaired the Senate Communications Subcommittee, received the 1986 Ralph Lowell Award for "outstanding contributions to public television." Goldwater was honored for his steadfast support of public broadcasting and for his role in shaping public broadcasting legislation containing adequate levels of federal support.

William H. Siemering, vice president and radio station manager of WHYY-FM, Philadelphia, won the 1986 Edward R. Murrow Award for "outstanding contributions to public radio." Siemering was honored as "the father of *All Things Considered*" and the promoter of developing intelligent programming that has distinguished NPR from all other sources of news in any medium.

Edward R. Murrow Award

CPB BOARD OF DIRECTORS AND CORPORATE OFFICERS

Hanley

The CPB Board of Directors is composed of 10 members, appointed by the President of the United States and confirmed by the Senate. The Public Broadcasting Act of 1967, as amended, specified that members of the board shall be U.S. citizens who are eminent in such fields as education, cultural and civic affairs, or the arts (including radio and television) and who represent the various professions, talents, and regions of the country. One member of the board represents public television, and one member represents public radio.

Gutin

Landau

Towery

Board of Directors

Chairman
Sonia Landau[1]

William Lee Hanley Jr.[2]

Vice Chairman
Ken Towery[3]

Howard D. Gutin[4]

Honorary Chairman
James R. Killian Jr.

Directors

Daniel L. Brenner[5]
Los Angeles, Calif.

Richard Brookhiser[6]
New York, N.Y.

Howard D. Gutin
San Antonio, Texas

William Lee Hanley Jr.
Greenwich, Conn.

Lillie Edens Herndon[7]
Columbia, S.C.

Lloyd E. Kaiser[8]
Pittsburgh, Pa.

Sonia Landau
New York, N.Y.

Harry O'Connor[9]
Playa del Rey, Calif.

Sharon Percy Rockefeller[10]
Charleston, W. Va.

Ken Towery
Austin, Texas

Howard A. White[11]
Chappaqua, N.Y.

Kaiser

Brenner

Brookhiser

Herndon

Corporate Officers

President
Martin Rubenstein[12]
Donald E. Ledwig[13]

Vice President and Treasurer
Donald E. Ledwig

Vice President-Telecommunications
David J. Brugger

Vice President, General Counsel, and Secretary
Paul E. Symczak[14]
Arthur Pankopf[15]

Vice President-Corporate Communications
Ronald E. Weber[16]
Rozanne Weissman[17]

Notes

[1]Term expired March 1986.
[2]Elected chairman November 1986, succeeding Landau. Term expired March 1987.
[3]Term expired March 1986. Reappointed to second term October 1986.
[4]Public television representative on the board. Elected vice chairman, succeeding Towery, November 1986. Assumed position of acting chairman March 1987.
[5]Appointed October 1986, succeeding White.
[6]Term expired March 1987.
[7]Term expired March 1986.
[8]Public radio representative on the board.
[9]Term expired March 1986.
[10]Term expired March 1987.
[11]Term expired March 1986.
[12]Served as president and chief executive officer January to November 1986.
[13]Elected acting president November 1986.
[14]Served as acting general counsel and secretary May 1985 to November 1986.
[15]Elected vice president, general counsel, and secretary November 1986, effective December 1986.
[16]Resigned April 1986.
[17]Elected July 1986, effective September 1986.

Listing current as of April 15, 1987

Rockefeller

O'Connor

White

AFTERWORD

If "the past is prologue," public broadcasting has a bright future. The accomplishments of FY 1986—taken with the steady record of performance during the 20 years also reviewed here—show that public broadcasting has much to be proud of: programming of substance and high quality; a diversity of product and outlook that reflects America's own diversity; a unique partnership with the creative community; and a sense of broad public ownership among all segments of society.

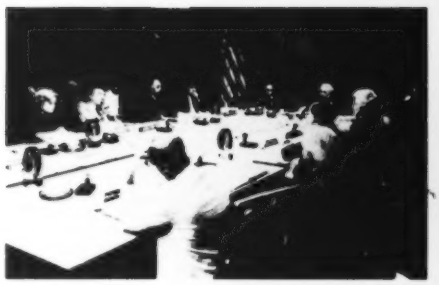
However, there is a clear realization within the public broadcasting enterprise that many goals and challenges remain. One of the major issues that led to creation of the Carnegie Commission more than 20 years ago is still critical today: adequate, predictable funding. The industry is also looking toward replacing its satellite system while, at the same time, boosting audiences and dealing with regulatory issues such as must-carry rules.

The national commitment made in 1967 with the Public Broadcasting Act has turned into a remarkably rich investment for the American people. Considering the return on that investment, if stock were sold in public broadcasting, it would be at the top of the charts. But if the country is to continue to reap such benefits—including preparation of our young people to compete in a global economy—the commitment needs to be reaffirmed, clearly and unequivocally.

For their part, public broadcasters believe that their past accomplishments and current efforts demonstrate that they have not lost sight of the goal that prompted public broadcasting's beginnings and has sustained its growth: providing programs that educate, enlighten, and entertain—programs that often would not be produced or aired in the commercial marketplace.

Public broadcasting can fulfill this pledge with a strengthened national commitment—through continued support from individual citizens, business and philanthropy, public broadcasters' own financial initiatives, and public backing from all levels of government. With that foundation, we can fulfill and surpass the ideals and goals set by and for our nation's citizens in the 1967 Act.

Among the CPB Board's accomplishments in 1986 were a new support plan for public radio and unprecedented support of children's programming.



CPB Board

Peat, Marwick, Mitchell & Co.
Certified Public Accountants
1990 K Street, N.W.
Washington, D.C. 20006
202-223-9525

Board of Directors
Corporation for Public Broadcasting:

We have examined the balance sheet of the Corporation for Public Broadcasting as of September 30, 1986 and the related statements of financial activity and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the aforementioned financial statements present fairly the financial position of the Corporation for Public Broadcasting as of September 30, 1986 and the results of its operations and changes in its financial position for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Peat, Marwick, Mitchell & Co.

November 21, 1986

Corporation for Public Broadcasting
BALANCE SHEET

September 30, 1986
(with comparative totals for 1985)

Assets	Operating funds: Unrestricted	Operating funds: Restricted	Property fund	Total: 1986	Total: 1985
Current assets:					
Cash	$ 4,301	—	170,000	174,301	218,085
Temporary investments (note 2)	30,516,488	32,964,640	—	63,481,128	56,340,662
Receivables (note 6)	780,213	290,816	—	1,071,029	2,324,485
Prepaid expenses and deposits	96,986	—	—	96,986	1,017,998
Total current assets	31,397,988	33,255,456	170,000	64,823,444	59,901,230
Property and equipment, at cost:					
Leasehold improvements	—	—	292,553	292,553	268,867
Furniture and equipment	—	—	1,251,903	1,251,903	1,076,838
	—	—	1,544,456	1,544,456	1,345,705
Less—accumulated depreciation	—	—	(940,727)	(940,727)	(826,158)
	—	—	603,729	603,729	519,547
Total assets	$ 31,397,988	33,255,456	773,729	65,427,173	60,420,777
Liabilities and Fund Balances					
Current liabilities:					
Accounts payable and accrued liabilities	$ 552,292	—	—	552,292	674,780
Grants and contracts payable	17,999,950	7,864,003	—	25,863,953	14,914,638
Deferred grant income (note 3)	—	25,391,453	—	25,391,453	22,217,186
Total current liabilities	18,552,242	33,255,456	—	51,807,698	37,806,604
Fund balances:					
Unrestricted	12,845,746	—	—	12,845,746	22,009,626
Net investment in property and equipment	—	—	603,729	603,729	519,547
Unexpended—computer reserve fund	—	—	170,000	170,000	85,000
Commitments (note 5)					
Total liabilities and fund balances	$ 31,397,988	33,255,456	773,729	65,427,173	60,420,777

See accompanying notes to financial statements.

Corporation for Public Broadcasting

STATEMENT OF FINANCIAL ACTIVITY

For the year ended September 30, 1986
(with comparative totals for 1985)

	Operating funds		Property	Total	
	Unrestricted	Restricted	fund	1986	1985
Support and revenue:					
Federal appropriations	$159,500,000	—	—	159,500,000	150,500,000
Interest income	7,364,467	2,391,178	—	9,955,645	11,654,136
Grants and contracts	—	6,825,574	—	6,825,574	10,073,606
Grant refunds	354,145	—	—	354,145	588,001
Other	197,064	517,581	—	714,645	238,734
Total support and revenue	167,615,676	9,734,333	—	177,350,009	173,054,477
Expenses:					
Program services:					
Direct television support:					
Community service grants	81,084,396	—	—	81,084,396	79,706,210
Program production	36,709,498	7,347,863	—	44,057,361	29,349,618
Program distribution	4,280,466	—	—	4,280,466	3,754,747
Direct radio support:					
Community service grants	24,437,227	—	—	24,437,227	23,764,479
Program production	12,634,080	—	—	12,634,080	12,219,264
Program distribution	4,286,540	—	—	4,286,540	101,400
Other direct support (note 4)	2,976,090	—	—	2,976,090	2,855,000
Research, education, training and other (note 4)	3,797,789	1,173,802	—	4,971,591	5,754,031
	170,206,086	8,521,665	—	178,727,751	157,504,749
Supporting services—corporate administration (notes 4 and 5)	6,273,369	1,212,668	130,919	7,616,956	7,445,294
Total expenses	176,479,455	9,734,333	130,919	186,344,707	164,950,043
Excess (deficiency) of support and revenue over expenses	(8,863,779)	—	(130,919)	(8,994,698)	8,104,434
Fund balances, beginning of year	22,009,626	—	604,547	22,614,173	14,509,739
Transfers:					
Equipment acquisitions	(215,101)	—	215,101	—	—
Computer reserve fund	(85,000)	—	85,000	—	—
Fund balances, end of year	$ 12,845,746	—	773,729	13,619,475	22,614,173

See accompanying notes to financial statements.

Corporation for Public Broadcasting
STATEMENT OF CHANGES IN FINANCIAL POSITION

For the year ended September 30, 1986
(with comparative totals for 1985)

	Operating funds		Property	Total	
	Unrestricted	Restricted	fund	1986	1985
Funds were provided by:					
Revenues over (under) expenses	$ (8,863,779)	—	(130,919)	(8,994,698)	8,104,434
Items not requiring cash outlay—depreciation	—	—	130,919	130,919	142,415
	(8,863,779)	—	—	(8,863,779)	8,246,849
Increase (decrease) in liabilities	9,932,030	4,069,064	—	14,001,094	(1,346,139)
Decrease (increase) in receivables, prepaid expenses and deposits	2,389,144	(214,676)	—	2,174,468	389,048
Decrease in long-term investments	—	—	—	—	3,500,000
Decrease in long-term notes receivable	—	—	—	—	2,300,000
	3,457,395	3,854,388	—	7,311,783	13,089,758
Funds were used for:					
Additions to furniture and equipment, net	—	—	215,101	215,101	187,076
Transfers:					
Equipment acquisitions	215,101	—	(215,101)	—	—
Computer reserve fund	85,000	—	(85,000)	—	—
	300,101	—	(85,000)	215,101	187,076
Increase in cash and temporary investments	3,157,294	3,854,388	85,000	7,096,682	12,902,682
Cash and temporary investments, beginning of year	27,363,495	29,110,252	85,000	56,558,747	43,656,065
Cash and temporary investments, end of year	$ 30,520,789	32,964,640	170,000	63,655,429	56,558,747

See accompanying notes to financial statements.

Corporation For Public Broadcasting
NOTES TO FINANCIAL STATEMENTS

September 30, 1986

(1) Significant Accounting Policies

The Corporation for Public Broadcasting (the "Corporation"), a District of Columbia not-for-profit corporation authorized to receive Federal appropriations under Title II of the Public Broadcasting Act of 1967, as amended, is exempt from income taxes as an organization described in Section 501(c)(3) of the Internal Revenue Code and from excise taxes as an organization that is not a private foundation as defined in Section 509(a) thereof.

The Corporation accounts for furniture and equipment and leasehold improvements by capitalizing and depreciating these assets using the straight-line method over an eight-year life for furniture and equipment, and the remaining term of the lease for leasehold improvements.

Restricted grant income is deferred until expended for the purpose of the grant.

Community service grants are made to qualified public television and radio stations and are expensed in the year the grant is awarded.

Unexpended balances of grants awarded by the Corporation are required to be returned to the Corporation. Grant refunds to the Corporation are recorded when the amount of refund due the Corporation becomes known, normally when a final accounting by the grantee is submitted.

Contributions to employee defined contribution retirement plans are made as the costs accrue ($504,119 in fiscal year 1986 and $489,458 in fiscal year 1985).

The amounts shown for 1985 in the accompanying financial statements are included to provide a basis for comparison with 1986 amounts and present summarized totals only.

(2) Temporary Investments

Temporary investments are carried at cost, which approximates market, and consist of the following:

	September 30,	
	1986	1985
Certificates of deposit	$ —	5,700,000
Repurchase agreements	4,400,000	21,200,000
Federal securities	24,719,500	14,723,729
Bankers' acceptances	34,361,628	14,716,933
	$63,481,128	56,340,662

(3) Changes in Deferred Grant Income

The Corporation records restricted grant income as deferred grant income until it is expended for the purpose of the grant, at which time it is recognized as revenue. The activity in deferred grant income for fiscal 1986 is as follows:

Balance, September 30, 1985	$22,217,186
Additions—grants	10,000,000
	32,217,186
Deductions:	
Grants recognized as revenue	6,825,574
Miscellaneous	159
	6,825,733
Balance, September 30, 1986	$25,391,453

Corporation for Public Broadcasting
NOTES TO FINANCIAL STATEMENTS

(4) Expenses

"Other direct support" represents music royalty fees paid on behalf of the public broadcasting system.

"Research, education, training and other" include expenses for educational/instructional support, policy development, planning and evaluation, human resources training and development, support and technical assistance to underrepresented groups, international representation and program exchange, and program development and other advisory assistance to public broadcasting stations.

"Corporate administration" includes expenses for Corporation staff, consultants and professional services, travel and related logistical costs (printing and publications, rent, communications and utilities, data processing and related administrative support). Total corporate administration for the fiscal year ended September 30, 1986 is summarized as follows:

Personnel and related costs	$ 4,756,179
Consultants and professional services	303,990
Travel related costs	397,687
Corporate logistical costs	2,051,758
Other	107,342
	$ 7,616,956

(5) Commitments

The Corporation has a lease agreement for its office space which expires in April 1990. Rent expense of $1,000,558 for fiscal year 1986 and $809,949 for fiscal year 1985 is reflected in the statement of financial activity as part of the corporate administration expense. The future minimum rental payments are as follows:

1987	$1,047,150
1988	1,072,136
1989	1,115,021
1990	665,357
	$3,899,664

In June 1986, the Corporation made a $3,900,000 grant to National Public Radio for the purchase of a satellite transponder for the public radio system. This caused the Corporation to reach a position whereby funding requirements exceeded available uncommitted funds, as summarized below:

Board approved project funding outstanding at year-end	$15,819,933
Less—total fund balance	13,619,475
Funding requirements covered by long-range budget plan	$ 2,200,458

The Corporation's Board of Directors has approved a long-range budget plan which would fully liquidate this amount by fiscal year 1989.

(6) National Public Radio Loan

The Corporation entered into a loan agreement with National Public Radio (NPR) in August 1983, whereby the Corporation would lend NPR up to $8,500,000. A total amount of $7,000,000 was subsequently loaned to NPR under this agreement, and, as of September 30, 1986, the $7,000,000 principal had been fully repaid, together with all interest payments related thereto. Accordingly, the loan agreement has been terminated.

Corporation for Public Broadcasting

GRANTS AND ALLOCATIONS

OCTOBER 1, 1985, THROUGH SEPTEMBER 30, 1986

I. PROVIDE DIRECT TELEVISION SUPPORT:

A. Community Service Grants:

Alabama Educational Television Commission
2101 Magnolia Avenue
Birmingham, Ala. 35256
$526,394

KAKM-TV
2677 Providence Drive
Anchorage, Alaska 99508
$350,143

KYUK-TV
Box 468
Bethel, Alaska 99559
$272,753

KUAC-TV
University of Alaska
Fairbanks, Alaska 99701
$295,054

KTOO-TV
224 Fourth Street
Juneau, Alaska 99801
$303,939

KVZK-TV
Box 2567
Pago Pago, American Samoa 96799
$285,524

KAET-TV
Arizona State University
Tempe, Ariz. 85287
$534,009

KUAT-TV
University of Arizona
Tucson, Ariz. 85721
$368,828

Arkansas Network
Box 1250
Conway, Ark. 72032
$407,334

KEET-TV
Box 13
Eureka, Calif. 95501
$219,288

KMTF-TV
733 L Street
Fresno, Calif. 93721
$302,580

KOCE-TV
Box 2476
Huntington Beach, Calif. 92647
$848,745

KCET-TV
4401 Sunset Boulevard
Los Angeles, Calif. 90027
$1,367,690

KLCS-TV
1061 West Temple Street
Los Angeles, Calif. 90012
$295,224

KIXE-TV
Box 9
Redding, Calif. 96099
$264,195

KRCB-TV
Box 2638
Rohnert Park, Calif. 94928
$191,400

KVIE-TV
Box 6
Sacramento, Calif. 95801
$453,718

KVCR-TV
701 South Mt. Vernon Avenue
San Bernardino, Calif. 92410
$257,915

KPBS-TV
San Diego State University
San Diego, Calif. 92182
$573,701

KQED-TV
500 8th Street
San Francisco, Calif. 94103
$1,240,424

KTEH-TV
100 Skyport Drive
San Jose, Calif. 95115
$476,143

KCSM-TV
1700 West Hillsdale Boulevard
San Mateo, Calif. 94402
$318,866

KBDI-TV
6801 West 117th Street
Broomfield, Colo. 80020
$239,477

KRMA-TV
1261 Glenarm Place
Denver, Colo. 80204
$700,708

KTSC-TV
2200 Bonforte Boulevard
Pueblo, Colo. 81001
$262,054

Connecticut Educational Telecommunications Corporation
24 Summit Street
Hartford, Conn. 06106
$422,283

WEDW-TV
Connecticut Educational Telecommunications Corporation
41 Harbor Plaza Drive
Stamford, Conn. 06904
$228,193

WETA-TV
Box 2626
Washington, D.C. 20013
$1,491,321

WHMM-TV
Howard University
Washington, D.C. 20059
$643,520

WXEL-TV
505 South Congress Avenue
Boynton Beach, Fla. 33435
$279,068

WUFT-TV
University of Florida
Gainesville, Fla. 32611
$407,349

WJCT-TV
100 Festival Park Avenue
Jacksonville, Fla. 32202
$443,487

WLRN-TV
172 N.E. 15th Street
Miami, Fla. 33132
$595,878

WPBT-TV
Box 2
Miami, Fla. 33161
$774,519

WMFE-TV
11510 East Colonial Drive
Orlando, Fla. 32817
$398,047

WSRE-TV
1000 College Boulevard
Pensacola, Fla. 32504
$334,581

WFSU-TV
2565 Pottsdamer Street
Tallahassee, Fla. 32304
$365,532

WEDU-TV
1300 North Boulevard
Tampa, Fla. 33607
$480,582

WUSF-TV
University of South Florida
Tampa, Fla. 33620
$333,058

Georgia ETV Network
1540 Stewart Avenue S.W.
Atlanta, Ga. 30310
$706,807

WPBA-TV
740 Bismark Road N.E.
Atlanta, Ga. 30324
$303,268

KGTF-TV
Box 21449
Agana, Guam 96921
$191,400

Hawaii Public Broadcasting Authority
2350 Dole Street
Honolulu, Hawaii 96822
$435,509

KAID-TV
1910 University Drive
Boise, Idaho 83725
$280,803

KUID-TV
University of Idaho
Moscow, Idaho 83843
$251,241

KISU-TV
Idaho State University
Pocatello, Idaho 83209
$248,093

WSIU-TV
Southern Illinois University
Carbondale, Ill. 62901
$275,997

WEIU-TV
WEIU Television Center
Charleston, Ill. 61920
$48,243

WTTW-TV
5400 North St. Louis Avenue
Chicago, Ill. 60625
$1,111,623

WYCC-TV
7500 South Pulaski Road
Chicago, Ill. 60652
$303,258

WQPT-TV
6600 34th Avenue
Moline, Ill. 61265
$191,400

WUSI-TV
Southern Illinois University
Olney, Ill. 62450
$213,932

WTVP-TV
1501 West Bradley Avenue
Peoria, Ill. 61625
$277,256

WIUM-TV
Box 6151
Springfield, Ill. 62708
$191,400

WILL-TV
1110 West Main Street
Urbana, Ill. 61801
$379,252

WTIU-TV
Indiana University
Bloomington, Ind. 47405
$334,144

WNIT-TV
2300 Charger Boulevard
Elkhart, Ind. 46514
$251,661

WNIN-TV
405 Carpenter Street
Evansville, Ind. 47708
$262,265

WFYI-TV
1401 North Meridian Street
Indianapolis, Ind. 46202
$330,160

Iowa Public Television
Box 6450
Johnston, Iowa 50131
$745,976

WIPB-TV
620 W. Minnestrista Boulevard
Muncie, Ind. 47303
$275,362

WVUT-TV
1200 N. 2nd Street
Vincennes, Ind. 47591
$253,531

KOOD-TV
Sixth and Elm Streets
Bunker Hill, Kan. 67626
$221,349

KTWU-TV
301 North Wanamaker Road
Topeka, Kan. 66606
$283,977

KPTS-TV
Box 288
Wichita, Kan. 67201
$285,886

Kentucky Authority for Educational Television
600 Cooper Drive
Lexington, Ky. 40502
$1,001,847

WKPC-TV
Box 37380
Louisville, Ky. 40233
$294,149

Louisiana Educational Television Authority
7860 Anselmo Lane
Baton Rouge, La. 70810
$649,827

WLAE-TV
2929 South Carrollton Avenue
New Orleans, La. 70118
$215,340

WYES-TV
Box 24026
New Orleans, La. 70184
$473,662

University of Maine
65 Texas Avenue
Bangor, Maine 04401
$320,880

WCBB-TV
1450 Lisbon Street
Lewiston, Maine 04240
$330,377

WMEA-TV
Box 1628
Portland, Maine 04101
$233,748

Maryland Center for Public Broadcasting
11767 Bonita Avenue
Owings Mills, Md. 21117
$1,143,501

WGBH-TV
125 Western Avenue
Boston, Mass. 02134
$2,824,027

WGBY-TV
44 Hampden Street
Springfield, Mass. 01103
$354,580

WGVC-TV
Grand Valley State College
Allendale, Mich. 49401
$387,894

WTVS-TV
7441 Second Boulevard
Detroit, Mich. 48202
$663,579

WKAR-TV
Michigan State University
East Lansing, Mich. 48824
$490,850

WFUM-TV
University of Michigan at Flint
Flint, Mich. 48503
$421,387

WNMU-TV
Northern Michigan University
Marquette, Mich. 49855
$269,519

WCMU-TV
Central Michigan University
Mt. Pleasant, Mich. 48859
$341,440

WUCM-TV
Delta College
University Center, Mich. 48710
$295,583

KWCM-TV
120 W. Schlieman
Appleton, Minn. 56208
$268,167

KSMQ-TV
1900 8th Avenue N.W.
Austin, Minn. 55912
$289,502

KAWE-TV
Box 9, BSU
Bemidji, Minn. 56601
$227,049

WDSE-TV
1202 East University Circle
Duluth, Minn. 55811
$290,363

KTCA-TV
1640 Como Avenue
St. Paul, Minn. 55108
$874,554

Mississippi Authority for Educational Television
Drawer 1101
Jackson, Miss. 39215
$637,736

KCPT-TV
125 East 31st Street
Kansas City, Mo. 64108
$362,565

KOZK-TV
Box 21
Springfield, Mo. 65801
$251,821

KETC-TV
6996 Millbrook Boulevard
St. Louis, Mo. 63130
$423,116

KMOS-TV
Central Missouri State University
Warrensburg, Mo. 64093
$216,990

Nebraska Educational Television Commission
Box 83111
Lincoln, Neb. 68501
$557,212

KUON-TV
Box 83111
Lincoln, Neb. 68501
$571,820

KLVX-TV
4210 Channel 10 Drive
Las Vegas, Nev. 89119
$331,031

KNPB-TV
Box 14730
Reno, Nev. 89507
$221,943

New Hampshire Public Television
Box 1100
Durham, N.H. 03824
$486,361

New Jersey Public Broadcasting Authority
1573 Parkside Avenue
Trenton, N.J. 08625
$885,959

KNME-TV
1130 University Boulevard N.E.
Albuquerque, N.M. 87102
$389,067

KRWG-TV
New Mexico State University
Las Cruces, N.M. 88003
$271,732

KENW-TV
Eastern New Mexico University
Portales, N.M. 88130
$288,353

WSKG-TV
Box 3000
Binghamton, N.Y. 13902
$352,052

WNYE-TV
112 Tillary Street
Brooklyn, N.Y. 11201
$364,171

WNED-TV
Box 1263
Buffalo, N.Y. 14240
$514,145

WNET-TV
356 West 58th Street
New York, N.Y. 10019
$4,020,953

WLIW-TV
1425 Old Country Road
Plainview, N.Y. 11803
$342,314

WCFE-TV
State University College
Plattsburgh, N.Y. 12901
$282,069

WXXI-TV
Box 21
Rochester, N.Y. 14601
$483,412

WMHT-TV
Box 17
Schenectady, N.Y. 12301
$461,002

WCNY-TV
506 Old Liverpool Road
Syracuse, N.Y. 13088
$455,956

WNPE-TV
Box 114
Watertown, N.Y. 13601
$327,150

University of North Carolina Television Network
Box 3508
Chapel Hill, N.C. 27514
$765,347

WTVI-TV
42 Coliseum Drive
Charlotte, N.C. 28205
$287,653

Prairie Public Broadcasting, Inc.
Box 3240
Fargo, N.D. 58108
$489,932

WOUB-TV
Ohio University
Athens, Ohio 45701
$335,193

WBGU-TV
Bowling Green State University
Bowling Green, Ohio 43403
$351,198

WCET-TV
1223 Central Parkway
Cincinnati, Ohio 45214
$398,602

WVIZ-TV
4300 Brookpark Road
Cleveland, Ohio 44134
$544,276

WOSU-TV
2400 Olentangy River Road
Columbus, Ohio 43210
$489,106

WPTD-TV
3440 Office Park Drive
Dayton, Ohio 45439
$395,430

WNEO-TV
275 Martinel Drive
Kent, Ohio 44240
$340,574

WGTE-TV
136 Huron Street
Toledo, Ohio 43692
$333,007

Oklahoma ETV Authority
7403 North Kelley Avenue
Oklahoma City, Okla. 73113
$523,477

KSYS-TV
34 South Fir
Medford, Ore. 97501
$222,853

Oregon Educational and Public Broadcasting Service
2828 S.W. Front Avenue
Portland, Ore. 97201
$638,770

WLVT-TV
Mountain Drive
Bethlehem, Pa. 18015
$458,920

WQLN-TV
8425 Peach Street
Erie, Pa. 16509
$300,365

WITF-TV
1982 Locust Lane
Harrisburg, Pa. 17109
$409,106

WHYY-TV
150 North Sixth Street
Philadelphia, Pa. 19106
$834,517

WQED-TV
4802 Fifth Avenue
Pittsburgh, Pa. 15213
$963,879

WVIA-TV
Old Boston Road
Pittston, Pa. 18640
$358,323

WPSX-TV
Pennsylvania State University
University Park, Pa. 16802
$498,173

WIPR-TV
Box 909
Hato Rey, Puerto Rico 00919
$385,301

WMTJ-TV
Box 21345
Rio Piedras, Puerto Rico 00928
$246,636

WSBE-TV
24 Mason Street
Providence, R.I. 02903
$342,436

WJWJ-TV
Box 1165
Beaufort, S.C. 29901
$233,448

South Carolina Educational Television Commission
Drawer L
Columbia, S.C. 29250
$1,328,878

WNSC-TV
Box 11766
Rock Hill, S.C. 29731
$235,806

WRET-TV
Box 4069
Spartanburg, S.C. 29305
$266,608

WRJA-TV
18 North Harvin Street
Sumter, S.C. 29150
$233,865

KESD-TV
South Dakota State University
Brookings, S.D. 57007
$235,091

South Dakota Educational Television Board
414 East Clark Street
Vermillion, S.D. 57069
$308,762

KUSD-TV
414 East Clark Street
Vermillion, S.D. 57069
$244,988

WTCI-TV
4411 Amnicola Highway
Chattanooga, Tenn. 37406
$260,033

WCTE-TV
Box 2040
Cookeville, Tenn. 38502
$232,270

WSJK-TV
209 Communications Building
Knoxville, Tenn. 37996
$499,177

WLJT-TV
Box 966
Martin, Tenn. 38237
$224,137

WKNO-TV
Box 80,000
Memphis, Tenn. 38152
$300,791

WDCN-TV
Box 120609
Nashville, Tenn. 37212
$360,705

KLRU-TV
Box 7158
Austin, Texas 78713
$351,566

KAMU-TV
Texas A&M University
College Station, Texas 77843
$272,810

KEDT-TV
Box 416
Corpus Christi, Texas 78403
$311,451

KERA-TV
3000 Harry Hines Boulevard
Dallas, Texas 75201
$657,234

KCOS-TV
University of Texas
El Paso, Texas 79902
$240,574

KMBH-TV
Box 2147
Harlingen, Texas 78551
$187,728

KUHT-TV
4513 Cullen Boulevard
Houston, Texas 77004
$601,754

KNCT-TV
U.S. Highway 190 West
Killeen, Texas 76542
$271,389

KTXT-TV
Box 4359
Lubbock, Texas 79409
$236,818

KOCV-TV
201 West University
Odessa, Texas 79764
$100,157

KLRN-TV
Box 9
San Antonio, Texas 78291
$356,577

KBYU-TV
Brigham Young University
Provo, Utah 84602
$346,672

KUED-TV
University of Utah
Salt Lake City, Utah 84112
$629,482

Vermont Educational Television
88 Ethan Allen Avenue
Winooski, Vt. 05404
$424,507

WTJX-TV
Box 7879
St. Thomas, Virgin Islands 00801
$248,016

WNVT-TV
8101A Lee Highway
Falls Church, Va. 22042
$244,811

WNVC-TV
8101A Lee Highway
Falls Church, Va. 22042
$229,258

WVPT-TV
Port Republic Road
Harrisonburg, Va. 22801
$299,703

WHRO-TV
5200 Hampton Boulevard
Norfolk, Va. 23508
$356,729

WCVE-TV
23 Sesame Street
Richmond, Va. 23235
$372,687

WBRA-TV
Box 13246
Roanoke, Va. 24032
$300,251

KWSU-TV
Edward R. Murrow Communications Center
Pullman, Wash. 99164
$278,652

KCTS-TV
University of Washington
Seattle, Wash. 98105
$646,598

KSPS-TV
South 3911 Regal Street
Spokane, Wash. 99203
$344,705

KTPS-TV
Box 1357
Tacoma, Wash. 98401
$284,012

KYVE-TV
1105 South Fifteenth Avenue
Yakima, Wash. 98902
$251,852

WSWP-TV
Box AH
Beckley, W.Va. 25801
$325,977

WPBY-TV
Third Avenue
Huntington, W.Va. 25701
$327,251

WNPB-TV
Box TV-24
Morgantown, W.Va. 26507
$336,662

Educational Communications Board
3319 West Beltline Highway
Madison, Wis. 53713
$606,879

WHA-TV
821 University Avenue
Madison, Wis. 53706
$611,010

WMVS-TV
1015 North Sixth Street
Milwaukee, Wis. 53203
$550,505

KCWC-TV
Central Wyoming College
Riverton, Wyo. 82501
$234,414

Total of Category I-A
$81,084,396

B. Program Production

KAKM-TV
2677 Providence Drive
Anchorage, Alaska 99508
$3,017

KYUK-TV
Box 468
Bethel, Alaska 99559
$2,656

KUAC-TV
University of Alaska
Fairbanks, Alaska 99701
$2,803

KTOO-TV
224 Fourth Street
Juneau, Alaska 99801
$2,856

KAET-TV
Arizona State University
Tempe, Ariz. 85287
$5,118

KUAT-TV
University of Arizona
Tucson, Ariz. 85721
$3,666

Arkansas Network
Box 1250
Conway, Ark. 72032
$4,158

KEET-TV
Box 13
Eureka, Calif. 95501
$2,584

KMTF-TV
733 L Street
Fresno, Calif. 93721
$3,500

KOCE-TV
Box 2476
Huntington Beach, Calif. 92647
$5,623

KCET-TV
4401 Sunset Boulevard
Los Angeles, Calif. 90027
$492,113

KIXE-TV
Box 9
Redding, Calif. 96099
$2,742

KRCB-TV
Box 2638
Rohnert Park, Calif. 94928
$2,832

KVIE-TV
Box 6
Sacramento, Calif. 95801
$4,345

KVCR-TV
701 South Mt. Vernon Avenue
San Bernardino, Calif. 92410
$3,091

KPBS-TV
San Diego State University
San Diego, Calif. 92182
$4,963

KQED-TV
500 8th Street
San Francisco, Calif. 94103
$9,235

KTEH-TV
100 Skyport Drive
San Jose, Calif. 95115
$4,408

KBDI-TV
6801 West 117th Avenue
Broomfield, Colo. 80020
$2,720

KRMA-TV
1261 Glenarm Place
Denver, Colo. 80204
$5,220

KTSC-TV
2200 Bonforte Boulevard
Pueblo, Colo. 81001
$2,908

Connecticut Educational Telecommunications Corporation
24 Summit Street
Hartford, Conn. 06106
$5,427

WETA-TV
Box 2626
Washington, D.C. 20013
$1,382,198

WHMM-TV
Howard University
Washington, D.C. 20059
$8,141

WXEL-TV
505 South Congress Avenue
Boynton Beach, Fla. 33435
$3,229

WUFT-TV
University of Florida
Gainesville, Fla. 32611
$3,349

WJCT-TV
100 Festival Park Avenue
Jacksonville, Fla. 32202
$4,606

WLRN-TV
172 N.E. 15th Street
Miami, Fla. 33132
$7,152

WPBT-TV
Box 2
Miami, Fla. 33161
$7,651

WMFE-TV
11510 East Colonial Drive
Orlando, Fla. 32817
$4,689

WSRE-TV
1000 College Boulevard
Pensacola, Fla. 32504
$3,475

WFSU-TV
2565 Pottsdamer Street
Tallahassee, Fla. 32304
$3,247

WEDU-TV
1300 North Boulevard
Tampa, Fla. 33607
$4,396

WUSF-TV
University of South Florida
Tampa, Fla. 33620
$3,984

Georgia ETV Network
1540 Stewart Avenue S.W.
Atlanta, Ga. 30310
$7,329

WPBA-TV
740 Bismark Road N.E.
Atlanta, Ga. 30324
$4,897

Hawaii Public Broadcasting Authority
2350 Dole Street
Honolulu, Hawaii 96822
$4,065

KAID-TV
1910 University Drive
Boise, Idaho 83725
$3,012

KUID-TV
University of Idaho
Moscow, Idaho 83843
$2,635

KISU-TV
Idaho State University
Pocatello, Idaho 83209
$2,666

WSIU-TV
Southern Illinois University
Carbondale, Ill. 62901
$2,833

WTTW-TV
5400 North St. Louis Avenue
Chicago, Ill. 60625
$209,153

WYCC-TV
7500 South Pulaski Road
Chicago, Ill. 60652
$6,894

WQPT-TV
6600 34th Avenue
Moline, Ill. 61265
$2,619

WTVP-TV
1501 West Bradley Avenue
Peoria, Ill. 61625
$3,072

WIUM-TV
Box 6151
Springfield, Ill. 62708
$1,500

WILL-TV
1110 West Main Street
Urbana, Ill. 61801
$3,208

WTIU-TV
Indiana University
Bloomington, Ind. 47405
$3,021

WNIT-TV
2300 Charger Boulevard
Elkhart, Ind. 46514
$3,005

WNIN-TV
405 Carpenter Street
Evansville, Ind. 47708
$3,095

WFYI-TV
1401 North Meridian Street
Indianapolis, Ind. 46202
$4,863

WIPB-TV
620 W. Minnestrista Boulevard
Muncie, Ind. 47303
$2,953

Iowa Public Television
Box 6450
Johnston, Iowa 50131
$6,947

KOOD-TV
Sixth and Elm Streets
Bunker Hill, Kan. 67626
$2,539

KTWU-TV
301 North Wanamaker Road
Topeka, Kan. 66606
$3,029

KPTS-TV
Box 288
Wichita, Kan. 67201
$3,485

Kentucky Authority for Educational Television
600 Cooper Drive
Lexington, Ky. 40502
$414,346

WKPC-TV
Box 37380
Louisville, Ky. 40233
$5,718

Louisiana Educational Television Authority
7860 Anselmo Lane
Baton Rouge, La. 70810
$6,385

WLAE-TV
2929 South Carrollton Avenue
New Orleans, La. 70118
$3,751

WYES-TV
Box 24026
New Orleans, La. 70184
$4,473

University of Maine
Maine Public Broadcasting Network
65 Texas Avenue
Bangor, Maine 04401
$3,595

WCBB-TV
1450 Lisbon Street
Lewiston, Maine 04240
$3,622

WMEA-TV
Box 1628
Portland, Maine 04101
$3,058

Maryland Center for Public Broadcasting
11767 Bonita Avenue
Owings Mills, Md. 21117
$108,158

WGBH-TV
125 Western Avenue
Boston, Mass. 02134
$6,437,858

WGBY-TV
44 Hampden Street
Springfield, Mass. 01103
$3,530

WGVC-TV
Grand Valley State College
Allendale, Mich. 49401
$3,457

WTVS-TV
7441 Second Boulevard
Detroit, Mich. 48202
$183,250

WKAR-TV
Michigan State University
East Lansing, Mich. 48824
$3,744

WFUM-TV
University of Michigan at Flint
Flint, Mich. 48503
$3,496

WNMU-TV
Northern Michigan University
Marquette, Mich. 49855
$2,734

WCMU-TV
Central Michigan University
Mt. Pleasant, Mich. 48859
$3,048

WUCM-TV
Delta College
University Center, Mich. 48710
$2,934

KWCM-TV
120 W. Schlieman
Appleton, Minn. 56208
$3,975

KSMQ-TV
1900 8th Avenue N.W.
Austin, Minn. 55912
$2,716

KAWE-TV
Box 9, BSU
Bemidji, Minn. 56601
$2,526

WDSE-TV
1202 East University Circle
Duluth, Minn. 55811
$3,109

KTCA-TV
1640 Como Avenue
St. Paul, Minn. 55108
$335,162

Mississippi Authority for Educational Television
Drawer 1101
Jackson, Miss. 39215
$5,364

KCPT-TV
125 East 31st Street
Kansas City, Mo. 64108
$5,104

KOZK-TV
Box 21
Springfield, Mo. 65801
$3,179

KETC-TV
6996 Millbrook Boulevard
St. Louis, Mo. 63130
$4,404

KMOS-TV
Central Missouri State University
Warrensburg, Mo. 64093
$2,468

Nebraska Educational Television Commission
Box 83111
Lincoln, Neb. 68501
$5,701

KUON-TV
Box 83111
Lincoln, Neb. 68501
$3,877

KLVX-TV
4210 Channel 10 Drive
Las Vegas, Nev. 89119
$3,333

KNPB-TV
Box 14730
Reno, Nev. 89507
$2,936

New Hampshire Public Television
Box 1100
Durham, N.H. 03824
$4,346

New Jersey Public Broadcasting Authority
1573 Parkside Avenue
Trenton, N.J. 08625
$6,035

KNME-TV
1130 University Boulevard N.E.
Albuquerque, N.M. 87102
$3,595

KRWG-TV
New Mexico State University
Las Cruces, N.M. 88003
$2,771

KENW-TV
Eastern New Mexico University
Portales, N.M. 88130
$2,667

WSKG-TV
Box 3000
Binghamton, N.Y. 13902
$3,422

WNED-TV
Box 1263
Buffalo, N.Y. 14240
$5,049

WNET-TV
356 West 58th Street
New York, N.Y. 10019
$6,521,050

WLIW-TV
1425 Old Country Road
Plainview, N.Y. 11803
$5,326

WCFE-TV
State University College
Plattsburgh, N.Y. 12901
$2,737

WXXI-TV
Box 21
Rochester, N.Y. 14601
$5,547

WMHT-TV
Box 17
Schenectady, N.Y. 12301
$4,255

WCNY-TV
506 Old Liverpool Road
Syracuse, N.Y. 13088
$4,326

WNPE-TV
Box 114
Watertown, N.Y. 13601
$3,019

University of North Carolina Television Network
Box 3508
Chapel Hill, N.C. 27514
$6,167

WTVI-TV
42 Coliseum Drive
Charlotte, N.C. 28205
$4,027

KFME-TV
Box 3240
Fargo, N.D. 58108
$4,592

WOUB-TV
Ohio University
Athens, Ohio 45701
$3,075

WBGU-TV
Bowling Green State University
Bowling Green, Ohio 43403
$3,047

WCET-TV
1223 Central Parkway
Cincinnati, Ohio 45214
$5,128

WVIZ-TV
4300 Brookpark Road
Cleveland, Ohio 44134
$5,478

WOSU-TV
2400 Olentangy River Road
Columbus, Ohio 43210
$4,588

WPTD-TV
3440 Office Park Drive
Dayton, Ohio 45439
$5,221

WNEO-TV
275 Martinel Drive
Kent, Ohio 44240
$3,970

WGTE-TV
136 Huron Street
Toledo, Ohio 43692
$3,566

Oklahoma ETV Authority
7403 North Kelley Avenue
Oklahoma City, Okla. 73113
$5,411

KSYS-TV
34 South Fir
Medford, Ore. 97501
$2,644

Oregon Educational and Public Broadcasting Service
2828 S.W. Front Avenue
Portland, Ore. 97201
$5,551

WLVT-TV
Mountain Drive
Bethlehem, Pa. 18015
$3,526

WQLN-TV
8425 Peach Street
Erie, Pa. 16509
$3,141

WITF-TV
1982 Locust Lane
Harrisburg, Pa. 17109
$3,288

WHYY-TV
150 North Sixth Street
Philadelphia, Pa. 19106
$8,651

WQED-TV
4802 Fifth Avenue
Pittsburgh, Pa. 15213
$3,025,983

WVIA-TV
Old Boston Road
Pittston, Pa. 18640
$3,302

WPSX-TV
Pennsylvania State University
University Park, Pa. 16802
$3,325

WMTJ-TV
Box 21345
Rio Piedras, Puerto Rico 00928
$2,980

WJWJ-TV
Box 1165
Beaufort, S.C. 29901
$2,582

South Carolina Educational Television Commission
Drawer L
Columbia, S.C. 29250
$8,112

WNSC-TV
Box 11766
Rock Hill, S.C. 29731
$1,500

WRJA-TV
18 North Harvin Street
Sumter, S.C. 29150
$2,601

KESD-TV
South Dakota State University
Brookings, S.D. 57007
$2,513

South Dakota Educational Television Board
414 East Clark Street
Vermillion, S.D. 57069
$3,514

KUSD-TV
414 East Clark Street
Vermillion, S.D. 57069
$2,878

WTCI-TV
4411 Amnicola Highway
Chattanooga, Tenn. 37406
$2,955

WCTE-TV
Box 2040
Cookeville, Tenn. 38502
$2,561

WSJK-TV
University of Tennessee
209 Communications Building
Knoxville, Tenn. 37996
$3,893

WLJT-TV
University of Tennessee
Box 966
Martin, Tenn. 38237
$2,716

WKNO-TV
Box 80,000
Memphis, Tenn. 38152
$4,777

WDCN-TV
Box 120609
Nashville, Tenn. 37212
$4,238

KLRU-TV
Box 7158
Austin, Texas 78713
$253,676

KEDT-TV
Box 416
Corpus Christi, Texas 78403
$3,235

KERA-TV
3000 Harry Hines Boulevard
Dallas, Texas 75201
$55,407

KCOS-TV
Box 650
El Paso, Texas 79968
$3,174

KUHT-TV
4513 Cullen Boulevard
Houston, Texas 77004
$5,498

KNCT-TV
U.S. Highway 190 West
Killeen, Texas 76542
$2,844

KTXT-TV
Box 4359
Lubbock, Texas 79409
$2,970

KLRN-TV
Box 9
San Antonio, Texas 78291
$3,979

Vermont Educational Television
88 Ethan Allen Avenue
Winooski, Vt. 05404
$3,643

WNVC-TV
8101A Lee Highway
Falls Church, Va. 22042
$3,072

WNVT-TV
8101A Lee Highway
Falls Church, Va. 22042
$3,116

WVPT-TV
Port Republic Road
Harrisonburg, Va. 22801
$2,806

WHRO-TV
5200 Hampton Boulevard
Norfolk, Va. 23508
$4,232

WCVE-TV
23 Sesame Street
Richmond, Va. 23235
$4,023

WBRA-TV
Box 13246
Roanoke, Va. 24032
$3,345

KWSU-TV
Edward R. Murrow Communications Center
Pullman, Wash. 99163
$2,673

KCTS-TV
401 Mercer Street
Seattle, Wash. 98109
$474,002

KSPS-TV
South 3911 Regal Street
Spokane, Wash. 99203
$3,549

KTPS-TV
Box 1357
Tacoma, Wash. 98401
$5,114

KYVE-TV
1105 South Fifteenth Avenue
Yakima, Wash. 98902
$2,804

WSWP-TV
Box AH
Beckley, W.Va. 25801
$2,934

WPBY-TV
Third Avenue
Huntington, W.Va. 25701
$3,206

WNPB-TV
Box TV-24
Morgantown, W.Va. 26507
$2,898

Educational Communications Board
3319 West Beltline Highway
Madison, Wis. 53713
$5,059

WHA-TV
821 University Avenue
Madison, Wis. 53706
$4,117

WMVS-TV
1015 North Sixth Street
Milwaukee, Wis. 53203
$6,150

KCWC-TV
Central Wyoming College
Riverton, Wyo. 82501
$1,000

Auburn University
Samford & Donohue Streets
Auburn, Ala. 36349
$175,000

Drucker & Chester
1610 Ninth Street
Berkeley, Calif. 94710
$6,000

Charles Burnett
5630 Edgemar Avenue
Los Angeles, Calif. 90043
$10,000

Cultural Research & Communications, Inc.
1861 S. Bundy Drive
Los Angeles, Calif. 90025
$125,000

Rainbow TV Workshop, Inc.
Box 93697
Los Angeles, Calif. 90093
$21,987

Whyaduck Productions
9110 Sunset Boulevard, Suite 120
Los Angeles, Calif. 90069
$145,000

William G. Neill
25802 Via Viento
Mission Viejo, Calif. 92621
$6,000

San Diego State University Foundation
Center for Communications
San Diego, Calif. 92182
($310)

Alturas Films
2752 A Folsom Street
San Francisco, Calif. 94110
$100,000

Emiko Omori
24 Bessie Street
San Francisco, Calif. 94110
$20,000

James Case
435 Forest Street
Denver, Colo. 80220
$3,500

Children's Radio Theatre
1314 14th Street, N.W.
Washington, D.C. 20005
$25,000

Educational TV & Film Center
1747 Connecticut Avenue, N.W.
Washington, D.C. 20009
$24,714

Eye of the Storm Productions, Inc.
1716 Florida Avenue, N.W., #2
Washington, D.C. 20009
$35,000

WVIA-TV
499 South Capitol Street, N.W.
Washington, D.C. 20003
$165,000

PMN TRAC
Box 6060
Sarasota, Fla. 34278
$62,380

Central Educational Network
4300 West Peterson Avenue
Chicago, Ill. 60646
$50,000

Stephen Roszell
1220 South First Street
Louisville, Ky. 40203
$21,000

University of Maryland
Department of Chemistry
College Park, Md. 20742
$425,000

The Philippine Project
10850 Spring Knoll Drive
Potomac, Md. 20854
$310,000

Blackside, Inc.
486 Shawmut Avenue
Boston, Mass. 02118
$610,000

Eastern Educational Network
120 Boylston Street
Boston, Mass. 02116
$50,000

Public Media Foundation
74 Joy Street
Boston, Mass. 02114
$67,776

Massachusetts Institute of Technology
17 Massachusetts Avenue
Cambridge, Mass. 02139
$1,415,000

Public Broadcasting Associates, Inc.
678 Massachusetts Avenue, #700
Cambridge, Mass. 02139
$300,000

Boston College
Chestnut Hill, Mass. 02167
($370)

Florentine Films
20 Kingsley Avenue
Haydenville, Mass. 01039
$24,171

University of Michigan
302 Administration Building
East Lansing, Mich. 48824
$2,150,587

Great Plains National ITV
Box 80669
Lincoln, Neb. 68501
$1,650,000

Nebraskans for Public Television
Box 8311
Lincoln, Neb. 68501
$12,901

American Documentaries
Box 613
Maple Grove Road
Walpole, N.H. 03608
$168,900

Sarson Television Associates, Inc.
223 Tenafly Road
Englewood, N.J. 07631
$181,276

Educational Testing Service
Princeton, N.J. 08541
$100,000

Brooklyn Academy of Music
30 Lafayette Avenue
Brooklyn, N.Y. 11217
$100,000

Philip Burton Productions, Inc.
1776 Broadway
New York, N.Y. 10019
$100,536

Children's Television Workshop
Box 5923
New York, N.Y. 10249
$5,183,000

Drew Associates, Inc.
16 1/2 East 74th Street
New York, N.Y. 10021
$4,267

Ellis B. Haizlip & Co. and Tatge Productions, Inc.
140 Riverside Drive
New York, N.Y. 10024
$123,787

Film News Now Foundation
350 Broadway
New York, N.Y. 10013
$25,000

Folk Traditions, Inc.
230 Park Avenue, Suite 460
New York, N.Y. 10169
$50,000

Great Amwell Co.
271 Madison Avenue
New York, N.Y. 10016
$30,000

Holo Productions, Inc.
111 East 80th Street
New York, N.Y. 10022
$75,000

Jewish Heritage Writing Project
605 W. 11th Street, #63
New York, N.Y. 10025
$15,000

Lancit Media Productions, Ltd.
202 Riverside Drive
New York, N.Y. 10025
$500,000

Learning In Focus
310 Madison Avenue, Suite 1901
New York, N.Y. 10017
$100,000

Lincoln Center of Performing Arts
140 West 65th Street
New York, N.Y. 10023
$200,000

Long Bow Group
617 West End Avenue
New York, N.Y. 10024
$75,000

Metropolitan Opera Association
Lincoln Center
New York, N.Y. 10023
$100,000

New York Center for Visual History
625 Broadway
New York, N.Y. 10012
$100,000

New York Foundation for the Arts
5 Beekman Street
New York, N.Y. 10038
$20,000

Noyes & Laybourne Enterprises, Inc.
77 Hudson Street
New York, N.Y. 10013
($216,250)

Press and The Public Project
250 West 57th Street
New York, N.Y. 10019
$94,064

Program Development Company
275 Madison Avenue, 26th Floor
New York, N.Y. 10016
$75,000

Public Television Playhouse, Inc.
356 West 58th Street
New York, N.Y. 10019
$3,185,000

Renaissance Motion Pictures
28 East 10th Street
New York, N.Y. 10003
$90,445

Robert Richter
330 West 42nd Street
New York, N.Y. 10036
$6,000

RKB Productions, Inc.
215 West 90th Street, Apt. 9C
New York, N.Y. 10024
$175,000

Skylight Pictures
330 West 42nd Street
New York, N.Y. 10036
$5,160

Tonie Doe Productions
40 Central Park South
New York, N.Y. 10019
$20,000

Video Verite
927 Madison Avenue
New York, N.Y. 10021
$194,270

National Black Programming Consortium
1266 East Broad Street
Columbus, Ohio 43205
$94,850

Southern Educational Communications Association
Box 5966
Columbia, S.C. 29250
$50,000

Dallas County Community College District
4343 North Highway 67
Mesquite, Texas 75150
($51,140)

Public Broadcasting Service
1320 Braddock Place
Alexandria, Va. 22314
$1,780,000

Educational Film Center
5101 Backlick Road, Building F
Annandale, Va. 22003
$61,632

National Captioning Institute
5203 Leesburg Pike
Falls Church, Va. 22041
$66,006

Phil Lucas Productions
Box 1218
Issaquan, Wash. 98027
$233,587

Board of Regents
University of Wisconsin
750 University Avenue
Madison, Wis. 53706
$1,204,630

Young Naturalist Foundation
51 Front Street East
Toronto, Ont. MSE 1B3
CANADA
$350,000

Total of Category I-B
$43,164,461

C. Program Distribution:

Alabama Educational Television Commission
2101 Magnolia Avenue
Birmingham, Ala. 35256
$27,930

KAKM-TV
2677 Providence Drive
Anchorage, Alaska 99508
$18,579

KYUK-TV
Box 468
Bethel, Alaska 99559
$14,472

KUAC-TV
University of Alaska
Fairbanks, Alaska 99701
$15,656

KTOO-TV
224 Fourth Street
Juneau, Alaska 99801
$16,127

KVZK-TV
Box 2567
Pago Pago, American Samoa 96799
$15,150

KAET-TV
Arizona State University
Tempe, Ariz. 85287
$28,334

KUAT-TV
University of Arizona
Tucson, Ariz. 85727
$19,570

Arkansas Network
Box 1250
Conway, Ark. 72032
$21,613

KEET-TV
Box 13
Eureka, Calif. 95501
$11,635

KMTF-TV
733 L Street
Fresno, Calif. 93721
$16,055

KOCE-TV
Box 2476
Huntington Beach, Calif. 92647
$45,034

KCET-TV
4401 Sunset Boulevard
Los Angeles, Calif. 90027
$72,573

KLCS-TV
1061 West Temple Street
Los Angeles, Calif. 90012
$15,665

KIXE-TV
Box 9
Redding, Calif. 96099
$14,018

KRCB-TV
Box 2638
Rohnert Park, Calif. 94928
$10,156

KVIE-TV
Box 6
Sacramento, Calif. 95801
$24,074

KVCR-TV
701 South Mt. Vernon Avenue
San Bernardino, Calif. 92410
$13,685

KPBS-TV
San Diego State University
San Diego, Calif. 92182
$30,441

KQED-TV
500 8th Street
San Francisco, Calif. 94103
$65,817

KTEH-TV
100 Skyport Drive
San Jose, Calif. 95115
$25,264

KCSM-TV
1700 West Hillsdale Boulevard
San Mateo, Calif. 94402
$16,919

KBDI-TV
6801 West 117th Avenue
Broomfield, Colo. 80020
$12,707

KRMA-TV
1261 Glenarm Place
Denver, Colo. 80204
$37,180

KTSC-TV
2200 Bonforte Boulevard
Pueblo, Colo. 81001
$13,905

Connecticut Educational Telecommunications Corporation
24 Summit Street
Hartford, Conn. 06106
$22,406

WEDW-TV
Connecticut Educational Telecommunications Corporation
41 Harbor Plaza Drive
Stamford, Conn. 06904
$12,108

WETA-TV
Box 2626
Washington, D.C. 20013
$79,129

WHMM-TV
Howard University
Washington, D.C. 20059
$34,145

WXEL-TV
505 South Congress Avenue
Boynton Beach, Fla. 33435
$14,807

WUFT-TV
University of Florida
Gainesville, Fla. 32611
$21,614

WJCT-TV
100 Festival Park Avenue
Jacksonville, Fla. 32202
$23,531

WLRN-TV
172 N.E. 15th Street
Miami, Fla. 33132
$31,557

WPBT-TV
Box 2
Miami, Fla. 33161
$41,096

WMFE-TV
11510 East Colonial Drive
Orlando, Fla. 32817
$21,120

WSRE-TV
1000 College Boulevard
Pensacola, Fla. 32504
$17,753

WFSU-TV
2565 Pottsdamer Street
Tallahassee, Fla. 32304
$19,395

WEDU-TV
1300 North Boulevard
Tampa, Fla. 33607
$25,500

WUSF-TV
University of South Florida
Tampa, Fla. 33620
$17,672

Georgia ETV Network
1540 Stewart Avenue S.W.
Atlanta, Ga. 30310
$37,503

WPBA-TV
740 Bismark Road N.E.
Atlanta, Ga. 30324
$16,091

KGTF-TV
Box 21449
Agana, Guam 96921
$10,156

KHET-TV
Hawaii Public Broadcasting Authority
2350 Dole Street
Honolulu, Hawaii 96822
$23,108

KAID-TV
1910 University Drive
Boise, Idaho 83725
$14,899

KUID-TV
University of Idaho
Moscow, Idaho 83843
$13,305

KISU-TV
Idaho State University
Pocatello, Idaho 83209
$13,164

WSIU-TV
Southern Illinois University
Carbondale, Ill. 62901
$14,644

WTTW-TV
5400 North St. Louis Avenue
Chicago, Ill. 60625
$58,983

WYCC-TV
7500 South Pulaski Road
Chicago, Ill. 60652
$16,091

WQPT-TV
6600 34th Avenue
Moline, Ill. 61265
$10,156

WUSI-TV
Southern Illinois University
Olney, Ill. 62450
$11,351

WTVP-TV
1501 West Bradley Avenue
Peoria, Ill. 61625
$14,711

WIUM-TV
Box 6151
Springfield, Ill. 62708
$10,156

WILL-TV
1110 West Main Street
Urbana, Ill. 61801
$20,123

WTIU-TV
Indiana University
Bloomington, Ind. 47405
$17,730

WNIT-TV
2300 Charger Boulevard
Elkhart, Ind. 46514
$13,353

WNIN-TV
405 Carpenter Street
Evansville, Ind. 47708
$13,916

WFYI-TV
1401 North Meridian Street
Indianapolis, Ind. 46202
$17,518

WIPB-TV
620 W. Minnestrista Boulevard
Muncie, Ind. 47303
$14,611

WVUT-TV
1200 N. 2nd Street
Vincennes, Ind. 47591
$13,452

Iowa Public Television
Box 6450
Johnston, Iowa 50131
$39,581

KOOD-TV
Sixth and Elm Streets
Bunker Hill, Kan. 67626
$11,745

KTWU-TV
301 North Wanamaker Road
Topeka, Kan. 66606
$15,068

KPTS-TV
Box 288
Wichita, Kan. 67201
$15,169

Kentucky Authority for Educational Television
600 Cooper Drive
Lexington, Ky. 40502
$53,158

WKPC-TV
Box 37380
Louisville, Ky. 40233
$15,608

Louisiana Educational Television Authority
7860 Anselmo Lane
Baton Rouge, La. 70810
$34,480

WLAE-TV
2929 South Carrollton Avenue
New Orleans, La. 70118
$11,426

WYES-TV
Box 24026
New Orleans, La. 70184
$25,132

Maine Public Broadcasting Network
65 Texas Avenue
Bangor, Maine 04401
$17,026

WCBB-TV
1450 Lisbon Street
Lewiston, Maine 04240
$17,530

WMEA-TV
Box 1628
Portland, Maine 04101
$12,403

Maryland Center for Public Broadcasting
11767 Bonita Avenue
Owings Mills, Md. 21117
$60,674

WGBH-TV
125 Western Avenue
Boston, Mass. 02134
$149,843

WGBY-TV
44 Hampden Street
Springfield, Mass. 01103
$18,814

WGVC-TV
Grand Valley State College
Allendale, Mich. 49401
$20,582

WTVS-TV
7441 Second Boulevard
Detroit, Mich. 48202
$35,209

WKAR-TV
Michigan State University
East Lansing, Mich. 48824
$26,044

WFUM-TV
University of Michigan at Flint
Flint, Mich. 48503
$22,359

WNMU-TV
Northern Michigan University
Marquette, Mich. 49855
$14,301

WCMU-TV
Central Michigan University
Mt. Pleasant, Mich. 48859
$18,117

WUCM-TV
Delta College
University Center, Mich. 48710
$15,684

KWCM-TV
120 W. Schlieman
Appleton, Minn. 56208
$14,229

KSMQ-TV
1900 8th Avenue N.W.
Austin, Minn. 55912
$15,361

KAWE-TV
Box 9, BSU
Bemidji, Minn. 56601
$12,047

WDSE-TV
1202 East University Circle
Duluth, Minn. 55811
$15,407

KTCA-TV
1640 Como Avenue
St. Paul, Minn. 55108
$46,404

Mississippi Authority for Educational Television
Drawer 1101
Jackson, Miss. 39215
$33,838

KCPT-TV
125 East 31st Street
Kansas City, Mo. 64108
$19,238

KOZK-TV
Box 21
Springfield, Mo. 65801
$13,362

KETC-TV
6996 Millbrook Boulevard
St. Louis, Mo. 63130
$22,451

KMOS-TV
Central Missouri State University
Warrensburg, Mo. 64093
$11,513

Nebraska Educational Television Commission
Box 83111
Lincoln, Neb. 68501
$29,566

KUON-TV
Box 83111
Lincoln, Neb. 68501
$30,341

KLVX-TV
4210 Channel 10 Drive
Las Vegas, Nev. 89119
$17,564

KNPB-TV
Box 14730
Reno, Nev. 89507
$11,776

New Hampshire Public Television
Box 1100
Durham, N.H. 03824
$25,806

New Jersey Public Broadcasting Authority
1573 Parkside Avenue
Trenton, N.J. 08625
$47,009

KNME-TV
1130 University Boulevard N.E.
Albuquerque, N.M. 87102
$20,644

KRWG-TV
New Mexico State University
Las Cruces, N.M. 88003
$14,418

KENW-TV
Eastern New Mexico University
Portales, N.M. 88130
$15,300

WSKG-TV
Box 3000
Binghamton, N.Y. 13902
$18,680

WNYE-TV
112 Tillary Street
Brooklyn, N.Y. 11201
$19,323

WNED-TV
Box 1263
Buffalo, N.Y. 14240
$27,281

WNET-TV
356 West 58th Street
New York, N.Y. 10019
$213,352

WLIW-TV
1425 Old Country Road
Plainview, N.Y. 11803
$18,163

WCFE-TV
State University College
Plattsburgh, N.Y. 12901
$14,967

WXXI-TV
Box 21
Rochester, N.Y. 14601
$25,650

WMHT-TV
Box 17
Schenectady, N.Y. 12301
$24,461

WCNY-TV
506 Old Liverpool Road
Syracuse, N.Y. 13088
$24,193

WNPE-TV
Box 114
Watertown, N.Y. 13601
$17,359

University of North Carolina Television Network
Box 3508
Chapel Hill, N.C. 27514
$40,609

WTVI-TV
42 Coliseum Drive
Charlotte, N.C. 28205
$15,263

KFME-TV
Box 3240
Fargo, N.D. 58108
$25,996

WOUB-TV
Ohio University
Athens, Ohio 45701
$17,785

WBGU-TV
Bowling Green State University
Bowling Green, Ohio 43403
$18,635

WCET-TV
1223 Central Parkway
Cincinnati, Ohio 45214
$21,150

WVIZ-TV
4300 Brookpark Road
Cleveland, Ohio 44134
$28,879

WOSU-TV
2400 Olentangy River Road
Columbus, Ohio 43210
$25,952

WPTD-TV
3440 Office Park Drive
Dayton, Ohio 45439
$20,981

WNEO-TV
275 Martinel Drive
Kent, Ohio 44240
$18,071

WGTE-TV
136 Huron Street
Toledo, Ohio 43692
$17,669

Oklahoma ETV Authority
7403 North Kelley Avenue
Oklahoma City, Okla. 73113
$27,776

KSYS-TV
34 South Fir
Medford, Ore. 97501
$11,825

Oregon Educational and Public Broadcasting Service
2828 S.W. Front Avenue
Portland, Ore. 97201
$33,893

WLVT-TV
Mountain Drive
Bethlehem, Pa. 18015
$24,350

WQLN-TV
8425 Peach Street
Erie, Pa. 16509
$15,937

WITF-TV
1982 Locust Lane
Harrisburg, Pa. 17109
$21,707

WHYY-TV
150 North Sixth Street
Philadelphia, Pa. 19106
$44,279

WQED-TV
4802 Fifth Avenue
Pittsburgh, Pa. 15213
$51,143

WVIA-TV
Old Boston Road
Pittston, Pa. 18640
$19,013

WPSX-TV
Pennsylvania State University
University Park, Pa. 16802
$26,433

WIPR-TV
Box 909
Hato Rey, Puerto Rico 00919
$20,444

WMTJ-TV
Box 21345
Rio Piedras, Puerto Rico 00928
$13,086

WSBE-TV
24 Mason Street
Providence, R.I. 02903
$18,170

WJWJ-TV
Box 1165
Beaufort, S.C. 29901
$12,387

South Carolina Educational Television Commission
Drawer L
Columbia, S.C. 29250
$70,510

WNSC-TV
Box 11766
Rock Hill, S.C. 29731
$12,512

WRET-TV
Box 4069
Spartanburg, S.C. 29305
$10,156

WRJA-TV
18 North Harvin Street
Sumter, S.C. 29150
$12,409

KESD-TV
South Dakota State University
Brookings, S.D. 57007
$12,474

South Dakota Educational Television Board
414 East Clark Street
Vermillion, S.D. 57069
$16,383

KUSD-TV
414 East Clark Street
Vermillion, S.D. 57069
$12,999

WTCI-TV
4411 Amnicola Highway
Chattanooga, Tenn. 37406
$13,797

WCTE-TV
Box 2040
Cookeville, Tenn. 38502
$12,324

WSJK-TV
209 Communications Building
Knoxville, Tenn. 37996
$26,486

WLJT-TV
Box 966
Martin, Tenn. 38237
$11,893

WKNO-TV
Box 80,000
Memphis, Tenn. 38152
$15,960

WDCN-TV
Box 120609
Nashville, Tenn. 37212
$19,139

KLRU-TV
Box 7158
Austin, Texas 78713
$18,654

KAMU-TV
Texas A&M University
College Station, Texas 77843
$14,510

KEDT-TV
Box 416
Corpus Christi, Texas 78403
$16,526

KERA-TV
3000 Harry Hines Boulevard
Dallas, Texas 75201
$34,873

KCOS-TV
University of Texas
El Paso, Texas 79902
$12,765

KUHT-TV
4513 Cullen Boulevard
Houston, Texas 77004
$31,929

KNCT-TV
U.S. Highway 190 West
Killeen, Texas 76542
$14,403

KTXT-TV
Box 4359
Lubbock, Texas 79409
$12,566

KLRN-TV
Box 9
San Antonio, Texas 78291
$18,920

KBYU-TV
Brigham Young University
Provo, Utah 84602
$18,394

KUED-TV
University of Utah
Salt Lake City, Utah 84112
$33,400

Vermont Educational Television
88 Ethan Allen Avenue
Winooski, Vt. 05404
$22,524

WTJX-TV
Box 7879
St. Thomas, Virgin Islands 00801
$13,160

WNVC-TV
8101A Lee Highway
Falls Church, Va. 22042
$12,164

WNVT-TV
8101A Lee Highway
Falls Church, Va. 22042
$12,990

WVPT-TV
Port Republic Road
Harrisonburg, Va. 22801
$15,902

WHRO-TV
5200 Hampton Boulevard
Norfolk, Va. 23508
$18,928

WCVE-TV
23 Sesame Street
Richmond, Va. 23235
$19,775

WBRA-TV
Box 13246
Roanoke, Va. 24032
$15,931

KWSU-TV
Edward R. Murrow Communications Center
Pullman, Wash. 99164
$14,785

KCTS-TV
University of Washington
Seattle, Wash. 98105
$34,308

KSPS-TV
South 3911 Regal Street
Spokane, Wash. 99203
$18,290

KTPS-TV
Box 1357
Tacoma, Wash. 98401
$15,070

KYVE-TV
1105 South Fifteenth Avenue
Yakima, Wash. 98902
$13,363

WSWP-TV
Box AH
Beckley, W.Va. 25801
$17,296

WPBY-TV
Third Avenue
Huntington, W.Va. 25701
$17,364

WNPB-TV
Box TV 24
Morgantown, W.Va. 26507
$17,863

Educational Communications Board
3319 West Beltline Highway
Madison, Wis. 53713
$32,201

WHA-TV
821 University Avenue
Madison, Wis. 53706
$32,420

WMVS-TV
1015 North Sixth Street
Milwaukee, Wis. 53203
$29,210

KCWC-TV
Central Wyoming College
Riverton, Wyo. 82501
$12,438

Total of Category I-C
$4,280,466

Total of Category I
$128,529,323

II. PROVIDE DIRECT RADIO SUPPORT:

A. Community Service Grants:

WBHM-FM
University of Alabama at Birmingham
Birmingham, Ala. 35294
$95,917

WLRH-FM
222 Holmes Avenue East
Huntsville, Ala. 35801
$49,673

WHIL-FM
Box 160326
Mobile, Ala. 36616
$66,440

WTSU-FM
Troy State University
Troy, Ala. 36082
$68,547

WUAL-FM
Box 100
University, Ala. 35486
$63,879

KSKA-FM
4101 University Drive
Anchorage, Alaska 99508
$120,657

KBRW-AM
Box 109
Barrow, Alaska 99723
$152,578

KYUK-AM
Box 468
Bethel, Alaska 99559
$81,322

KDLG-AM
Box 670
Dillingham, Alaska 99576
$72,410

KUAC-FM
University of Alaska
Fairbanks, Alaska 99701
$119,085

KHNS-FM
Box 1109
Haines, Alaska 99827
$61,719

KBBI-AM
215 E. Main Court
Homer, Alaska 99603
$70,366

KTOO-FM
224 4th Street
Juneau, Alaska 99801
$87,427

KRBD-FM
Totem Way
Ketchikan, Alaska 99901
$86,899

KMXT-FM
718 Mill Bay Road
Kodiak, Alaska 99615
$75,829

KOTZ-AM
Box 78
Kotzebue, Alaska 99752
$75,209

KSKO-AM
Box 70
McGrath, Alaska 99627
$81,929

KFSK-FM
Box 149
Petersburg, Alaska 99833
$72,783

KCAW-FM
Box 520
Sitka, Alaska 99835
$73,885

KSTK-FM
Box 1141
Wrangell, Alaska 99929
$65,509

KNAU-FM
Box 5764, NAU
Flagstaff, Ariz. 86011
$57,576

KJZZ-FM
1435 South Dobson Road
Mesa, Ariz. 85202
$110,519

KUAT-AM
University of Arizona
Tucson, Ariz. 85721
$76,678

KUAT-FM
University of Arizona
Tucson, Ariz. 85721
$86,638

KAWC-AM
Arizona Western College
Yuma, Ariz. 85364
$58,157

KASU-FM
Arkansas State University
Jonesboro, Ark. 72467
$67,953

KLRE-FM
7701 Scott Hamilton Drive
Little Rock, Ark. 72209
$50,100

KPFA-FM
2207 Shattuck Avenue
Berkeley, Calif. 94704
$140,191

KCHO-FM
California State University
Chico, Calif. 95929
$66,568

KSJV-FM
Box 12682
Fresno, Calif. 93778
43,125

KVPR-FM
754 P Street
Fresno, Calif. 93721
$65,997

KLON-FM
1250 Bellflower Boulevard
Long Beach, Calif. 90840
$200,312

KUSC-FM
Box 77913
Los Angeles, Calif. 90007
$364,577

KVMR-FM
Box 1327
Nevada City, Calif. 95959
$16,953

KCSN-FM
California State University
at Northridge
Northridge, Calif. 91330
$80,087

KPCC-FM
1570 East Colorado Boulevard
Pasadena, Calif. 91106
$68,700

KXPR-FM
3416 American River Drive
Sacramento, Calif. 95864
$132,736

KVCR-FM
San Bernardino Valley College
San Bernardino, Calif. 92410
$55,304

KPBS-FM
San Diego State University
San Diego, Calif. 92182
$200,325

KALW-FM
2905 21st Street
San Francisco, Calif. 94110
$63,309

KQED-FM
500 8th Street
San Francisco, Calif. 94103
$166,566

KCBX-FM
4100 Vachell Lane
San Luis Obispo, Calif. 93401
$66,314

KCSM-FM
1700 West Hillsdale Boulevard
San Mateo, Calif. 94402
$56,184

KUSP-FM
Box 423
Santa Cruz, Calif. 95061
$48,566

KCRW-FM
1900 Pico Boulevard
Santa Monica, Calif. 90405
$158,953

KBBF-FM
Box 7189
Santa Rosa, Calif. 95407
$39,342

KUOP-FM
3601 Pacific Avenue
Stockton, Calif. 95211
$71,666

KPFK-FM
Box 8639
Universal City, Calif. 91608
$99,452

KCFR-FM
2249 South Josephine Street
Denver, Colo. 80210
$130,939

KCSU-FM
Colorado State University
Fort Collins, Colo. 80523
$40,933

KUNC-FM
University of Northern Colorado
Greeley, Colo. 80639
$88,283

WSHU-FM
Box 6460
Bridgeport, Conn. 06606
$53,139

WPKT-FM
24 Summit Street
Hartford, Conn. 06106
$87,583

WAMU-FM
The American University
Washington, D.C. 20016
$125,572

WETA-FM
Box 2626
Washington, D.C. 20013
$220,772

WPFW-FM
700 H Street N.W.
Washington, D.C. 20001
$65,030

WXEL-FM
505 South Congress Avenue
Boynton Beach, Fla. 33435
$75,765

WQCS-FM
3209 Virginia Avenue
Fort Pierce, Fla. 33454
$56,584

WUFT-FM
University of Florida
Gainesville, Fla. 32611
$137,000

WJCT-FM
100 Festival Park Avenue
Jacksonville, Fla. 32202
$76,399

WLRN-FM
Dade County Public Schools
Miami, Fla. 33132
$107,235

WMFE-FM
11510 East Colonial Drive
Orlando, Fla. 32817
$97,917

WKGC-FM
5230 West Highway 98
Panama City, Fla. 32401
$58,787

WUWF-FM
University of West Florida
Pensacola, Fla. 32514
$81,020

WFSU-FM
2561 Pottsdamer Street
Tallahassee, Fla. 32304
$127,592

WMNF-FM
3838 Nebraska Avenue
Tampa, Fla. 33603
$33,236

WUSF-FM
University of South Florida
Tampa, Fla. 33620
$134,361

WABE-FM
740 Bismark Road N.E.
Atlanta, Ga. 30324
$145,498

WCLK-FM
111 James P. Brawley Drive S.W.
Atlanta, Ga. 30314
$48,926

WJSP-FM
1540 Stewart Avenue S.W.
Atlanta, Ga. 30310
$16,953

WSVH-FM
409 East Liberty Street
Savannah, Ga. 31401
$65,829

KHPR-FM
1335 Lower Campus Drive
Honolulu, Hawaii 96822
$95,684

WSIU-FM
Southern Illinois University
Carbondale, Ill. 62901
$67,509

WBEZ-FM
1819 W. Pershing Road
Chicago, Ill. 60609
$360,741

WNIU-FM
Northern Illinois University
De Kalb, Ill. 60115
$91,409

WSIE-FM
Southern Illinois University
Edwardsville, Ill. 62026
$66,741

WIUM-FM
Western Illinois University
Macomb, Ill. 61455
$74,339

WGLT-FM
Illinois State University
Normal, Ill. 61761
$51,526

WCBU-FM
1501 West Bradley Avenue
Peoria, Ill. 61625
$172,086

WVIK-FM
Augustana College
Rock Island, Ill. 61201
$71,887

WSSR-FM
Sangamon State University
Springfield, Ill. 62708
$92,461

WILL-AM
University of Illinois
Urbana, Ill. 61801
$95,532

WILL-FM
University of Illinois
Urbana, Ill. 61801
$145,655

WFIU-FM
Indiana University
Bloomington, Ind. 47405
$107,550

WNIN-FM
405 Carpenter Street
Evansville, Ind. 47708
$37,360

WBNI-FM
2000 N. Wells Street
Fort Wayne, Ind. 46808
$47,119

WAJC-FM
Butler University
4600 Sunset Avenue
Indianapolis, Ind. 46208
$66,848

WIAN-FM
1401 N. Meridian
Indianapolis, Ind. 46202
$120,147

WBST-FM
Ball State University
Muncie, Ind. 47306
$73,529

WVUB-FM
Vincennes University
Vincennes, Ind. 47591
$44,545

WBAA-AM
Purdue University
West Lafayette, Ind. 47907
$69,136

WOI-AM
Iowa State University
Ames, Iowa 50011
$64,166

WOI-FM
Iowa State University
Ames, Iowa 50011
$81,773

KHKE-FM
University of Northern Iowa
Cedar Falls, Iowa 50614
$83,588

KUNI-FM
University of Northern Iowa
Cedar Falls, Iowa 50614
$79,192

KCCK-FM
Kirkwood Community College
Cedar Rapids, Iowa 52406
$75,222

KIWR-FM
1700 College Road
Council Bluffs, Iowa 51501
$50,862

KTPR-FM
330 Avenue M
Fort Dodge, Iowa 50501
$36,394

KSUI-FM
University of Iowa
Iowa City, Iowa 52242
$70,088

WSUI-AM
University of Iowa
Iowa City, Iowa 52242
$61,852

KWIT-FM
Box 265
Sioux City, Iowa 51102
$55,990

KBBG-FM
527 1/2 Cottage Street
Waterloo, Iowa 50703
$36,566

KHCC-FM
815 N. Walnut, Suite 300
Hutchinson, Kan. 67501
$116,458

KANU-FM
University of Kansas
Lawrence, Kan. 66045
$157,417

KKSU-AM
Kansas State University
Manhattan, Kan. 66506
$61,494

KANZ-FM
1 Broadcast Plaza
Pierceville, Kan. 67868
$65,956

KMUW-FM
Wichita State University
Wichita, Kan. 67208
$101,660

WKYU-FM
Western Kentucky University
Bowling Green, Ky. 42101
$141,464

WNKU-FM
Northern Kentucky University
Highland Heights, Ky. 41076
$16,953

WBKY-FM
University of Kentucky
Lexington, Ky. 40506
$54,354

WFPK-FM
Louisville Free Public Library
Louisville, Ky. 40203
$52,646

WFPL-FM
Louisville Free Public Library
Louisville, Ky. 40203
$46,607

WMKY-FM
Morehead State University
Morehead, Ky. 40351
$67,968

WKMS-FM
Murray State University
Murray, Ky. 42071
$64,035

WEKU-FM
Eastern Kentucky University
Richmond, Ky. 40475
$68,310

WRKF-FM
3050 Valley Creek Drive
Baton Rouge, La. 70808
$56,670

KSLU-FM
Box 783 University Station
Hammond, La. 70402
$16,953

KRVS-FM
USL Box 42171
Lafayette, La. 70504
$48,873

WWNO-FM
University of New Orleans
New Orleans, La. 70148
$81,898

KDAQ-FM
8515 Youree Drive
Shreveport, La. 71115
$54,189

WMEH-FM
65 Texas Avenue
Bangor, Maine 04401
$64,430

WMEA-FM
University of Maine
Portland, Maine 04104
$64,770

WBJC-FM
2901 Liberty Heights Avenue
Baltimore, Md. 21215
$94,442

WEAA-FM
Morgan State University
Baltimore, Md. 21239
$40,763

WFCR-FM
University of Massachusetts
Amherst, Mass. 01003
$94,009

WBUR-FM
630 Commonwealth Avenue
Boston, Mass. 02215
$183,219

WGBH-FM
125 Western Avenue
Boston, Mass. 02134
$297,616

WUMB-FM
University of Massachusetts,
Harbor Campus
Boston, Mass. 02125
$16,953

WUOM-FM
University of Michigan
Ann Arbor, Mich. 48109
$137,814

WAUS-FM
Andrews University
Berrien Springs, Mich. 49104
$51,353

WDET-FM
Wayne State University
Detroit, Mich. 48202
$91,833

WKAR-AM
Michigan State University
East Lansing, Mich. 48824
$93,201

WKAR-FM
Michigan State University
East Lansing, Mich. 48824
$97,787

WFBE-FM
605 Crapo Street
Flint, Mich. 48503
$72,355

WIAA-FM
Interlochen Center for the Arts
Interlochen, Mich. 49643
$78,843

WMUK-FM
Western Michigan University
Kalamazoo, Mich. 49008
$93,773

WNMU-FM
Northern Michigan University
Marquette, Mich. 49855
$85,583

WCMU-FM
Central Michigan University
Mt. Pleasant, Mich. 48859
$133,040

WBLV-FM
Route #2
Twin Lake, Mich. 49457
$71,332

WEMU-FM
Eastern Michigan University
Ypsilanti, Mich. 48197
$91,418

KSJR-FM
St. John's University
Collegeville, Minn. 56321
$83,919

KUMD-FM
University of Minnesota
Duluth, Minn. 55812
$54,758

WSCD-FM
1200 Kenwood Avenue
Duluth, Minn. 55811
$96,183

KAXE-FM
1841 East Highway 169
Grand Rapids, Minn. 55744
$34,732

KMSU-FM
Box 153
Mankato, Minn. 56001
$64,472

KUOM-AM
University of Minnesota
Minneapolis, Minn. 55455
$123,606

KCCM-FM
Concordia College
Moorhead, Minn. 56560
$88,894

WCAL-FM
St. Olaf College
Northfield, Minn. 55057
$82,668

KLSE-FM
735 Marquette Bank Building
Rochester, Minn. 55904
$90,288

KSJN-AM
45 East 8th Street
St. Paul, Minn. 55101
$188,569

KSJN-FM
45 East 8th Street
St. Paul, Minn. 55101
$328,637

KRSW-FM
Worthington Community College
Worthington, Minn. 56187
$74,798

WJSU-FM
Jackson State University
Jackson, Miss. 39217
$41,644

WMAA-FM
1920 Dunbarton Street
Jackson, Miss. 39216
$80,159

WNJC-FM
Northwest Mississippi Junior College
Senatobia, Miss. 38668
$38,002

KBIA-FM
University of Missouri at Columbia
Columbia, Mo. 65205
$99,788

KOPN-FM
Box 1829
Columbia, Mo. 65201
$42,631

KCUR-FM
University of Missouri at Kansas City
Kansas City, Mo. 64110
$110,024

KXCV-FM
Northwest Missouri State University
Maryville, Mo. 64468
$58,818

KSOZ-FM
School of the Ozarks
Point Lookout, Mo. 65726
$73,920

KUMR-FM
University of Missouri at Rolla
Rolla, Mo. 65401
$60,645

KSMU-FM
Southwest Missouri State University
Springfield, Mo. 65804
$56,249

KWMU-FM
8001 Natural Bridge Road
St. Louis, Mo. 63121
$115,550

KCMW-FM
Central Missouri State University
Warrensburg, Mo. 64093
$47,325

KEMC-FM
1500 North 30th Street
Billings, Mont. 59101
$47,361

KUFM-FM
University of Montana
Missoula, Mont. 59812
$72,917

KUCV-FM
3800 South 48th Street
Lincoln, Neb. 68506
$60,698

KIOS-FM
3230 Burt Street
Omaha, Neb. 68131
$58,061

KVNO-FM
6625 Dodge Street
Omaha, Neb. 68182
$54,452

KCEP-FM
330 W. Washington Street
Las Vegas, Nev. 89106
$43,061

KNPR-FM
5151 Boulder Highway
Las Vegas, Nev. 89122
$75,961

KUNR-FM
University of Nevada
Reno, Nev. 89557
$68,316

WEVO-FM
26 Pleasant Street
Concord, N.H. 03301
$80,435

WBGO-FM
54 Park Place
Newark, N.J. 07102
$117,474

WWFM-FM
Box B
Trenton, N.J. 08690
$51,601

KUNM-FM
Campus & Girard Boulevard N.E.
Albuquerque, N.M. 87131
$53,974

KRWG-FM
New Mexico State University
Las Cruces, N.M. 88003
$61,427

KTDB-FM
Box 89
Pine Hill, N.M. 87321
$44,448

KENW-FM
Eastern New Mexico University
Portales, N.M. 88130
$35,463

WAMC-FM
Box 13000
Albany, N.Y. 12212
$93,323

WSKG-FM
Box 3000
Binghamton, N.Y. 13902
$65,182

WBFO-FM
3435 Main Street
Buffalo, N.Y. 14214
$75,599

WEBR-AM
23 North Street
Buffalo, N.Y. 14202
$145,674

WNED-FM
23 North Street
Buffalo, N.Y. 14202
$80,785

WSLU-FM
St. Lawrence University
Canton, N.Y. 13617
$70,594

WBAI-FM
505 Eighth Avenue
New York, N.Y. 10018
$155,211

WNYC-AM
One Centre Street
New York, N.Y. 10007
$259,364

WNYC-FM
One Centre Street
New York, N.Y. 10007
$378,397

WRVO-FM
State University College
Oswego, N.Y. 13126
$83,513

WXXI-AM
Box 21
Rochester, N.Y. 14601
$16,953

WXXI-FM
Box 21
Rochester, N.Y. 14601
$78,400

WMHT-FM
Box 17
Schenectady, N.Y. 12301
$88,864

WAER-FM
215 University Place
Syracuse, N.Y. 13210
$61,659

WCNY-FM
506 Old Liverpool Road
Syracuse, N.Y. 13088
$45,338

WUNC-FM
University of North Carolina
Chapel Hill, N.C. 27514
$110,229

WFAE-FM
One University Place
Charlotte, N.C. 28213
$65,509

WFSS-FM
1200 Murchison Road
Fayetteville, N.C. 28301
$51,646

WTEB-FM
Box 885
New Bern, N.C. 28560
$43,151

WSHA-FM
118 East South Street
Raleigh, N.C. 27611
$38,070

WVSP-FM
Box 2351
Rocky Mount, N.C. 27801
$18,407

WHQR-FM
1026 Greenfield Street
Wilmington, N.C. 28401
$41,771

WFDD-FM
Wake Forest University
Winston-Salem, N.C. 27109
$46,239

KEYA-FM
Box 190
Belcourt, N.D. 58316
$43,529

KCND-FM
1814 North 15th Street
Bismarck, N.D. 58501
$94,591

KDSU-FM
North Dakota State University
Fargo, N.D. 58105
$47,822

KFJM-AM
University of North Dakota
Grand Forks, N.D. 58202
$61,870

KMHA-FM
Box 699
New Town, N.D. 58763
$16,953

WOUB-AM
Ohio University
Athens, Ohio 45701
$74,408

WOUB-FM
Ohio University
Athens, Ohio 45701
$82,088

WGUC-FM
1223 Central Parkway
Cincinnati, Ohio 45214
$152,083

WVXU-FM
Xavier University
Cincinnati, Ohio 45207
$79,467

WCPN-FM
3100 Chester Avenue
Cleveland, Ohio 44114
$123,343

WCBE-FM
270 East State Street
Columbus, Ohio 43215
$55,160

WOSU-AM
2400 Olentangy River Road
Columbus, Ohio 43210
$155,121

WOSU-FM
2400 Olentangy River Road
Columbus, Ohio 43210
$180,768

WKSU-FM
Kent State University
Kent, Ohio 44242
$138,918

WMUB-FM
Miami University
Oxford, Ohio 45056
$83,347

WGTE-FM
136 Huron Street
Toledo, Ohio 43692
$109,700

WCSU-FM
Central State University
Wilberforce, Ohio 45384
$7,106

WYSO-FM
Antioch College
Yellow Springs, Ohio 45387
$51,396

WYSU-FM
Youngstown State University
Youngstown, Ohio 44555
$66,674

KCSC-FM
Central State University
100 N. University Drive
Edmond, Okla. 73034
$16,953

KGOU-FM
780 Van Vleet Oval
Norman, Okla. 73019
$43,004

KOSU-FM
Oklahoma State University
Stillwater, Okla. 74078
$59,260

KWGS-FM
University of Tulsa
Tulsa, Okla. 74104
$59,275

KSOR-FM
Southern Oregon State College
Ashland, Ore. 97520
$77,185

KOAC-AM
Oregon State University
Corvallis, Ore. 97331
$90,287

KLCC-FM
Lane Community College
Eugene, Ore. 97405
$55,525

KWAX-FM
University of Oregon
Eugene, Ore. 97403
$55,239

KBOO-FM
20 S.E. 8th Street
Portland, Ore. 97214
$39,892

KBPS-AM
546 N.E. 12th Avenue
Portland, Ore. 97232
$121,136

KOAP-FM
2828 S.W. Front Avenue
Portland, Ore. 97201
$93,844

WQLN-FM
8425 Peach Street
Erie, Pa. 16509
$40,048

WITF-FM
1982 Locust Lane
Harrisburg, Pa. 17109
$93,026

WHYY-FM
150 North Sixth Street
Philadelphia, Pa. 19106
$167,329

WDUQ-FM
Duquesne University
Pittsburgh, Pa. 15282
$83,661

WQED-FM
4802 Fifth Avenue
Pittsburgh, Pa. 15213
$125,521

WVIA-FM
Old Boston Road
Pittston, Pa. 18640
$49,702

WIPR-AM
Box 909
Hato Rey, Puerto Rico 00919
$71,214

WRTU-FM
Box 21305
San Juan, Puerto Rico 00931
$47,926

WLTR-FM
Drawer L
Columbia, S.C. 29250
$93,154

WSCI-FM
Box 801
Mt. Pleasant, S.C. 29464
$89,853

KILI-FM
Box 150
Porcupine, S.D. 57772
$37,193

KUSD-AM
414 East Clark Street
Vermillion, S.D. 57069
$65,704

WSMC-FM
Box 870
Collegedale, Tenn. 37315
$48,306

WETS-FM
Eastern Tennessee State University
Johnson City, Tenn. 37614
$64,278

WUOT-FM
University of Tennessee
Knoxville, Tenn. 37996
$80,323

WKNO-FM
Box 80,000
Memphis, Tenn. 38152
$52,345

WMOT-FM
Middle Tennessee State University
Murfreesboro, Tenn. 37132
$51,623

WPLN-FM
222 Eighth Avenue North
Nashville, Tenn. 37203
$182,495

KUT-FM
University of Texas at Austin
Austin, Texas 78712
$183,567

KVLU-FM
Lamar University
Beaumont, Texas 77710
$53,296

KAMU-FM
Texas A&M University
College Station, Texas 77843
$42,135

KETR-FM
East Texas State University
Commerce, Texas 75428
$54,556

KKED-FM
Box 416
Corpus Christi, Texas 78403
$51,196

KERA-FM
3000 Harry Hines Boulevard
Dallas, Texas 75201
$84,624

KTEP-FM
University of Texas at El Paso
El Paso, Texas 79968
$55,588

KXCR-FM
2023 Myrtle
El Paso, Texas 79901
$16,953

KPFT-FM
419 Lovett Boulevard
Houston, Texas 77006
$53,709

KUHF-FM
4800 Calhoun
Houston, Texas 77004
$97,194

KNCT-FM
Highway 190 West
Killeen, Texas 76542
$52,682

KUSU-FM
Utah State University
Logan, Utah 84322
$59,552

KPCW-FM
Box 1372
Park City, Utah 84060
$45,048

KBYU-FM
Brigham Young University
Provo, Utah 84602
$102,072

KRCL-FM
208 W. 800 South
Salt Lake City, Utah 84101
$44,641

KUER-FM
University of Utah
Salt Lake City, Utah 84112
$80,189

WVPR-FM
Vermont Public Radio
Winooski, Vt. 05089
$111,946

WMRA-FM
James Madison University
Harrisonburg, Va. 22807
$63,548

WHRO-FM
5200 Hampton Boulevard
Norfolk, Va. 23508
$77,115

WRFK-FM
6000 Wilkinson Road
Richmond, Va. 23227
$84,130

WVTF-FM
4200 Avenham Avenue S.W.
Roanoke, Va. 24014
$86,633

KDNA-FM
Box 800
Granger, Wash. 98932
$34,609

KWSU-AM
Washington State University
Pullman, Wash. 99164
$127,259

KUOW-FM
University of Washington
Seattle, Wash. 98195
$113,440

KPBX-FM
North 2319 Monroe Street
Spokane, Wash. 99205
$76,238

KPLU-FM
Pacific Lutheran University
Tacoma, Wash. 98447
$79,175

KTOY-FM
1101 South Yakima Avenue
Tacoma, Wash. 98405
$51,530

WVPN-FM
West Virginia Public Radio
Charleston, W.Va. 25305
$116,280

WOJB-FM
Route 2
Hayward, Wis. 54843
$12,495

WGTD-FM
3520 30th Avenue
Kenosha, Wis. 53141
$55,082

WLSU-FM
University of Wisconsin
La Crosse, Wis. 54601
$49,237

WERN-FM
3319 West Beltline Highway
Madison, Wis. 53713
$308,824

WHA-AM
821 University Avenue
Madison, Wis. 53706
$252,727

WORT-FM
118 S. Bedford Street
Madison, Wis. 53703
$53,259

WUWM-FM
University of Wisconsin
Milwaukee, Wis. 53201
$150,011

WYMS-FM
Drawer 10K
Milwaukee, Wis. 53201
$85,966

WXPR-FM
303 West Prospect Street
Rhinelander, Wis. 54501
$35,750

KUWR-FM
University of Wyoming
Laramie, Wyo. 82701
$73,320

Total of Category II-A
$24,437,227

B. Program Production:

WBHM-FM
University of Alabama at Birmingham
Birmingham, Ala. 35294
$1,187

WLRH-FM
222 Holmes Avenue East
Huntsville, Ala. 35801
$1,187

WHIL-FM
Box 160326
Mobile, Ala. 36616
$1,187

WTSU-FM
2995 Montgomery Mall
Montgomery, Ala. 36116
$1,187

WUAL-FM
Box 100
University, Ala. 35486
$1,187

KSKA-FM
4101 University Drive
Anchorage, Alaska 99508
$1,187

KBRW-AM
Box 109
Barrow, Alaska 99723
$1,187

KYUK-AM
Box 468
Bethel, Alaska 99559
$1,187

KDLG-AM
Box 670
Dillingham, Alaska 99576
$1,187

KUAC-FM
University of Alaska
Fairbanks, Alaska 99775
$1,187

KHNS-FM
Box 1109
Haines, Alaska 99827
$1,187

KBBI-AM
215 E. Main Court
Homer, Alaska 99603
$1,187

KTOO-FM
224 4th Street
Juneau, Alaska 99801
$1,187

KRBD-FM
Totem Way
Ketchikan, Alaska 99901
$1,187

KMXT-FM
718 Mill Bay Road
Kodiak, Alaska 99615
$1,187

KOTZ-AM
Box 78
Kotzebue, Alaska 99752
$1,187

KSKO-AM
Box 70
McGrath, Alaska 99627
$1,187

KFSK-FM
Box 149
Petersburg, Alaska 99833
$1,187

KCAW-FM
Box 520
Sitka, Alaska 99835
$1,187

KSTK-FM
Box 1141
Wrangell, Alaska 99929
$1,187

KNAU-FM
Box 5764, NAU
Flagstaff, Ariz. 86011
$1,187

KJZZ-FM
1435 South Dobson Road
Mesa, Ariz. 85202
$1,187

KUAT-AM
University of Arizona
Tucson, Ariz. 85721
$1,187

KUAT-FM
University of Arizona
Tucson, Ariz. 85721
$1,187

KAWC-AM
Box 929
Yuma, Ariz. 85364
$1,187

KASU-FM
Arkansas State University
Jonesboro, Ark. 72467
$1,187

KLRE-FM
7701 Scott Hamilton Drive
Little Rock, Ark. 72209
$1,187

KPFA-FM
2207 Shattuck Avenue
Berkeley, Calif. 94704
$1,187

KCHO-FM
California State University
Chico, Calif. 95929
$1,187

KSJV-FM
Box 12682
Fresno, Calif. 93778
$1,187

KVPR-FM
754 P Street
Fresno, Calif. 93721
$1,187

KLON-FM
1250 Bellflower Boulevard
Long Beach, Calif. 90840
$1,187

KUSC-FM
Box 77913
Los Angeles, Calif. 90007
$1,187

KCSN-FM
California State University
at Northridge
Northridge, Calif. 91330
$1,187

KPCC-FM
1570 East Colorado Boulevard
Pasadena, Calif. 91106
$1,187

KXPR-FM
3416 American River Drive
Sacramento, Calif. 95864
$1,187

KVCR-FM
701 South Mt. Vernon Avenue
San Bernardino, Calif. 92410
$1,187

KPBS-FM
San Diego State University
San Diego, Calif. 92182
$1,187

KALW-FM
2905 21st Street
San Francisco, Calif. 94110
$1,187

KQED-FM
500 8th Street
San Francisco, Calif. 94103
$1,187

KCBX-FM
4100 Vachell Lane
San Luis Obispo, Calif. 93401
$1,187

KCSM-FM
1700 West Hillsdale Boulevard
San Mateo, Calif. 94402
$1,187

KUSP-FM
Box 423
Santa Cruz, Calif. 95061
$1,187

KCRW-FM
1900 Pico Boulevard
Santa Monica, Calif. 90405
$1,187

KBBF-FM
Box 7189
Santa Rosa, Calif. 95407
$1,187

KUOP-FM
3601 Pacific Avenue
Stockton, Calif. 95211
$1,187

KPFK-FM
Box 8639
Universal City, Calif. 91608
$1,187

KCFR-FM
University of Denver
Denver, Colo. 80210
$1,187

KCSU-FM
Colorado State University
Fort Collins, Colo. 80523
$1,187

KUNC-FM
University of Northern Colorado
Greeley, Colo. 80639
$1,187

WSHU-FM
Box 6460
Bridgeport, Conn. 06606
$1,187

WPKT-FM
24 Summit Street
Hartford, Conn. 06106
$1,187

National Public Radio
2025 M Street, N.W.
Washington, D.C. 20036
$11,949,890

WAMU-FM
The American University
Washington, D.C. 20016
$1,187

WETA-FM
Box 2626
Washington, D.C. 20013
$1,187

WPFW-FM
700 H Street N.W.
Washington, D.C. 20001
$1,187

WXEL-FM
505 South Congress Avenue
Boynton Beach, Fla. 33435
$1,187

WQCS-FM
3209 Virginia Avenue
Fort Pierce, Fla. 33454
$1,187

WUFT-FM
University of Florida
Gainesville, Fla. 32611
$1,187

WJCT-FM
100 Festival Park Avenue
Jacksonville, Fla. 32202
$1,187

WLRN-FM
Dade County Public Schools
Miami, Fla. 33132
$1,187

WMFE-FM
11510 East Colonial Drive
Orlando, Fla. 32817
$1,187

WKGC-FM
5230 West Highway 98
Panama City, Fla. 32401
$1,187

WUWF-FM
University of West Florida
Pensacola, Fla. 32514
$1,187

WFSU-FM
2561 Pottsdamer Street
Tallahassee, Fla. 32304
$1,187

WMNF-FM
3838 Nebraska Avenue
Tampa, Fla. 33603
$1,187

WUSF-FM
University of South Florida
Tampa, Fla. 33620
$1,187

WABE-FM
740 Bismark Road N.E.
Atlanta, Ga. 30324
$1,187

WCLK-FM
111 James P. Brawley Drive S.W.
Atlanta, Ga. 30314
$1,187

WSVH-FM
409 East Liberty Street
Savannah, Ga. 31401
$1,187

KHPR-FM
1335 Lower Campus Drive
Honolulu, Hawaii 96822
$1,187

WSIU-FM
Southern Illinois University
Carbondale, Ill. 62901
$1,187

WBEZ-FM
1819 W. Pershing Road
Chicago, Ill. 60609
$1,187

WNIU-FM
Northern Illinois University
De Kalb, Ill. 60115
$1,187

WSIE-FM
Southern Illinois University
Edwardsville, Ill. 62026
$1,187

WIUM-FM
Western Illinois University
Macomb, Ill. 61455
$1,187

WGLT-FM
Illinois State University
Normal, Ill. 61761
$1,187

WCBU-FM
1501 West Bradley Avenue
Peoria, Ill. 61625
$1,187

WVIK-FM
Augustana College
Rock Island, Ill. 61201
$1,187

WSSR-FM
Sangamon State University
Springfield, Ill. 62794
$1,187

WILL-AM
University of Illinois
Urbana, Ill. 61801
$1,187

WILL-FM
University of Illinois
Urbana, Ill. 61801
$1,187

WFIU-FM
Indiana University
Bloomington, Ind. 47405
$1,187

WIAN-FM
1401 N. Meridian
Indianapolis, Ind. 46202
$1,187

WAJC-FM
4600 Sunset Avenue
Indianapolis, Ind. 46208
$1,187

WBST-FM
Ball State University
Muncie, Ind. 47306
$1,187

WVUB-FM
1200 N. 2nd Street
Vincennes, Ind. 47591
$1,187

WBAA-AM
Purdue University
West Lafayette, Ind. 47907
$1,187

WOI-AM
Iowa State University
Ames, Iowa 50011
$1,187

WOI-FM
Iowa State University
Ames, Iowa 50011
$1,187

KHKE-FM
University of Northern Iowa
Cedar Falls, Iowa 50614
$1,187

KUNI-FM
University of Northern Iowa
Cedar Falls, Iowa 50614
$1,187

KCCK-FM
Kirkwood Community College
Cedar Rapids, Iowa 52406
$1,187

KIWR-FM
1700 College Road
Council Bluffs, Iowa 51501
$1,187

KTPR-FM
330 Avenue M
Fort Dodge, Iowa 50501
$1,187

KSUI-FM
University of Iowa
Iowa City, Iowa 52242
$1,187

WSUI-AM
University of Iowa
Iowa City, Iowa 52242
$1,187

KWIT-FM
Box 265
Sioux City, Iowa 51102
$1,187

KBBG-FM
527 1/2 Cottage Street
Waterloo, Iowa 50703
$1,187

KHCC-FM
815 N. Walnut, Suite 300
Hutchinson, Kan. 67501
$1,187

KANU-FM
University of Kansas
Lawrence, Kan. 66045
$1,187

KKSU-AM
Kansas State University
Manhattan, Kan. 66506
$1,187

KANZ-FM
1 Broadcast Plaza
Pierceville, Kan. 67868
$1.187

KMUW-FM
Wichita State University
Wichita, Kan. 67208
$1.187

WKYU-FM
Western Kentucky University
Bowling Green, Ky. 42101
$1.187

WBKY-FM
University of Kentucky
Lexington, Ky. 40506
$1.187

WFPK-FM
Louisville Free Public Library
Louisville, Ky. 40203
$1.187

WFPL-FM
Louisville Free Public Library
Louisville, Ky. 40203
$1.187

WMKY-FM
Morehead State University
Morehead, Ky. 40351
$1.187

WKMS-FM
Murray State University
Murray, Ky. 42071
$1.187

WEKU-FM
Eastern Kentucky University
Richmond, Ky. 40475
$1.187

WRKF-FM
3050 Valley Creek Drive
Baton Rouge, La. 70808
$1.187

KRVS-FM
USL Box 42171
Lafayette, La. 70504
$1.187

WWNO-FM
University of New Orleans
New Orleans, La. 70148
$1.187

WMEH-FM
65 Texas Avenue
Bangor, Maine 04401
$1.187

WMEA-FM
University of Maine
Portland, Maine 04104
$1.187

WBJC-FM
2901 Liberty Heights Avenue
Baltimore, Md. 21215
$1.187

WEAA-FM
Morgan State University
Baltimore, Md. 21239
$1.187

WFCR-FM
University of Massachusetts
Amherst, Mass. 01003
$1.187

WBUR-FM
630 Commonwealth Avenue
Boston, Mass. 02215
$1.187

WGBH-FM
125 Western Avenue
Boston, Mass. 02134
$1.187

WUOM-FM
University of Michigan
Ann Arbor, Mich. 48109
$1.187

WAUS-FM
Andrews University
Berrien Springs, Mich. 49104
$1.187

WDET-FM
Wayne State University
Detroit, Mich. 48202
$1.187

WKAR-AM
Michigan State University
East Lansing, Mich. 48824
$1.187

WKAR-FM
Michigan State University
East Lansing, Mich. 48824
$1.187

WFBE-FM
605 Crapo Street
Flint, Mich. 48503
$1.187

WIAA-FM
Interlochen Center for the Arts
Interlochen, Mich. 49643
$1.187

WMUK-FM
Western Michigan University
Kalamazoo, Mich. 49008
$1.187

WNMU-FM
Northern Michigan University
Marquette, Mich. 49855
$1.187

WCMU-FM
Central Michigan University
Mt. Pleasant, Mich. 48859
$1.187

WBLV-FM
Route #2
Twin Lake, Mich. 49457
$1.187

WEMU-FM
Eastern Michigan University
Ypsilanti, Mich. 48197
$1.187

KSJR-FM
St. John's University
Collegeville, Minn. 56321
$1.187

KUMD-FM
University of Minnesota
Duluth, Minn. 55812
$1.187

WSCD-FM
1200 Kenwood Avenue
Duluth, Minn. 55811
$1.187

KAXE-FM
1841 East Highway 169
Grand Rapids, Minn. 55744
$1.187

KMSU-FM
Box 153
Mankato, Minn. 56001
$1.187

KUOM-AM
University of Minnesota
Minneapolis, Minn. 55455
$1.187

KCCM-FM
Concordia College
Moorhead, Minn. 56560
$1.187

WCAL-FM
St. Olaf College
Northfield, Minn. 55057
$1.187

KLSE-FM
735 Marquette Bank Building
Rochester, Minn. 55904
$1.187

KSJN-AM
45 East 8th Street
St. Paul, Minn. 55101
$1.187

KSJN-FM
45 East 8th Street
St. Paul, Minn. 55101
$1.187

KRSW-FM
Worthington Community College
Worthington, Minn. 56187
$1.187

WJSU-FM
Jackson State University
Jackson, Miss. 39217
$1.187

WMAA-FM
1920 Dunbarton Street
Jackson, Miss. 39216
$1.187

WNJC-FM
Northwest Mississippi Junior College
Senatobia, Miss. 38668
$1.187

KBIA-FM
University of Missouri at Columbia
Columbia, Mo. 65205
$1.187

KOPN-FM
Box 1829
Columbia, Mo. 65201
$1.187

KCUR-FM
University of Missouri at Kansas City
Kansas City, Mo. 64110
$1.187

KXCV-FM
Northwest Missouri State University
Maryville, Mo. 64468
$1.187

KSOZ-FM
Point Lookout, Mo. 65726
$1.187

KUMR-FM
University of Missouri at Rolla
Rolla, Mo. 65401
$1.187

KSMU-FM
Southwest Missouri State University
Springfield, Mo. 65804
$1.187

KWMU-FM
8001 Natural Bridge Road
St. Louis, Mo. 63121
$1.187

KCMW-FM
Central Missouri State University
Warrensburg, Mo. 64093
$1.187

KEMC-FM
1500 North 30th Street
Billings, Mont. 59101
$1.187

KUFM-FM
University of Montana
Missoula, Mont. 59812
$1,187

KUCV-FM
3800 South 48th Street
Lincoln, Neb. 68506
$1,187

KIOS-FM
3230 Burt Street
Omaha, Neb. 68131
$1,187

KVNO-FM
6625 Dodge Street
Omaha, Neb. 68182
$1,187

KNPR-FM
5151 Boulder Highway
Las Vegas, Nev. 89122
$1,187

KUNR-FM
University of Nevada
Reno, Nev. 89557
$1,187

WEVO-FM
26 Pleasant Street
Concord, N.H. 03301
$1,187

WBGO-FM
54 Park Place
Newark, N.J. 07102
$1,187

WWFM-FM
Box B
Trenton, N.J. 08690
$1,187

KUNM-FM
Campus & Girard Boulevard N.E.
Albuquerque, N.M. 87131
$1,187

KRWG-FM
New Mexico State University
Las Cruces, N.M. 88003
$1,187

KTDB-FM
Box 89
Pine Hill, N.M. 87321
$1,187

KENW-FM
Eastern New Mexico University
Portales, N.M. 88130
$1,187

WAMC-FM
Box 13000
Albany, N.Y. 12212
$1,187

WSKG-FM
Box 3000
Binghamton, N.Y. 13902
$1,187

WBFO-FM
3435 Main Street
Buffalo, N.Y. 14214
$1,187

WEBR-AM
23 North Street
Buffalo, N.Y. 14202
$1,187

WNED-FM
23 North Street
Buffalo, N.Y. 14202
$1,187

WSLU-FM
St. Lawrence University
Canton, N.Y. 13617
$1,187

WBAI-FM
505 Eighth Avenue
New York, N.Y. 10018
$1,187

WNYC Foundation
One Centre Street
New York, N.Y. 10007
$50,000

WNYC-AM
One Centre Street
New York, N.Y. 10007
$1,187

WNYC-FM
One Centre Street
New York, N.Y. 10007
$1,187

WRVO-FM
State University College
Oswego, N.Y. 13126
$1,187

WXXI-AM
Box 21
Rochester, N.Y. 14601
$1,187

WXXI-FM
Box 21
Rochester, N.Y. 14601
$1,187

WMHT-FM
Box 17
Schenectady, N.Y. 12301
$1,187

WAER-FM
215 University Place
Syracuse, N.Y. 13210
$1,187

WCNY-FM
506 Old Liverpool Road
Syracuse, N.Y. 13088
$1,187

WUNC-FM
University of North Carolina
Chapel Hill, N.C. 27514
$1,187

WFAE-FM
One University Place
Charlotte, N.C. 28213
$1,187

WFSS-FM
1200 Murchison Road
Fayetteville, N.C. 28301
$1,187

WSHA-FM
118 East South Street
Raleigh, N.C. 27611
$1,187

WHQR-FM
1026 Greenfield Street
Wilmington, N.C. 28401
$1,187

WFDD-FM
Wake Forest University
Winston-Salem, N.C. 27109
$1,187

KEYA-FM
Box 190
Belcourt, N.D. 58316
$1,187

KCND-FM
1814 North 15th Street
Bismarck, N.D. 58501
$1,187

KDSU-FM
North Dakota State University
Fargo, N.D. 58105
$1,187

KFJM-AM
University of North Dakota
Grand Forks, N.D. 58202
$1,187

WOUB-AM
Ohio University
Athens, Ohio 45701
$1,187

WOUB-FM
Ohio University
Athens, Ohio 45701
$1,187

WGUC-FM
1223 Central Parkway
Cincinnati, Ohio 45214
$1,187

WVXU-FM
Xavier University
Cincinnati, Ohio 45207
$1,187

WCBE-FM
270 East State Street
Columbus, Ohio 43215
$1,187

WOSU-AM
2400 Olentangy River Road
Columbus, Ohio 43210
$1,187

WOSU-FM
2400 Olentangy River Road
Columbus, Ohio 43210
$1,187

WKSU-FM
Kent State University
Kent, Ohio 44242
$1,187

WMUB-FM
Miami University
Oxford, Ohio 45056
$1,187

WGTE-FM
136 Huron Street
Toledo, Ohio 43692
$1,187

WCSU-FM
Central State University
Wilberforce, Ohio 45384
$1,187

WYSO-FM
Antioch College
Yellow Springs, Ohio 45387
$1,187

WYSU-FM
Youngstown State University
Youngstown, Ohio 44555
$1,187

KGOU-FM
780 Van Vleet Oval
Norman, Okla. 73019
$1,187

KOSU-FM
Oklahoma State University
Stillwater, Okla. 74078
$1,187

KWGS-FM
University of Tulsa
Tulsa, Okla. 74104
$1,187

KSOR-FM
1250 Siskyou Boulevard
Ashland, Ore. 97520
$1,187

KOAC-AM
Oregon State University
Corvallis, Ore. 97331
$1.187

KLCC-FM
Lane Community College
Eugene, Ore. 97405
$1.187

KWAX-FM
University of Oregon
Eugene, Ore. 97403
$1.187

KBOO-FM
20 S.E. 8th Street
Portland, Ore. 97214
$1.187

KBPS-AM
546 N.E. 12th Avenue
Portland, Ore. 97232
$1.187

KOAP-FM
2828 S.W. Front Avenue
Portland, Ore. 97201
$1.187

WQLN-FM
8425 Peach Street
Erie, Pa. 16509
$1.187

WITF-FM
1982 Locust Lane
Harrisburg, Pa. 17109
$1.187

WHYY-FM
150 North Sixth Street
Philadelphia, Pa. 19106
$1.186

WDUQ-FM
Duquesne University
Pittsburgh, Pa. 15282
$1.186

WQED-FM
4802 Fifth Avenue
Pittsburgh, Pa. 15213
$1.186

WVIA-FM
Old Boston Road
Pittston, Pa. 18640
$1.186

WIPR-AM
Box 909
Hato Rey, Puerto Rico 00919
$1.186

WRTU-FM
Box 21305
San Juan, Puerto Rico 00931
$1.186

WLTR-FM
Drawer L
Columbia, S.C. 29250
$1.186

WSCI-FM
Box 801
Mt. Pleasant, S.C. 29464
$1.186

KILI-FM
Box 150
Porcupine, S.D. 57772
$1.186

KUSD-AM
414 East Clark Street
Vermillion, S.D. 57069
$1.186

WSMC-FM
Box 870
Collegedale, Tenn. 37315
$1.186

WETS-FM
Box 21400-A
Johnson City, Tenn. 37614
$1.186

WUOT-FM
University of Tennessee
Knoxville, Tenn. 37996
$1.186

WKNO-FM
Memphis State University
Memphis, Tenn. 38152
$1.186

WMOT-FM
Box 3
Murfreesboro, Tenn. 37132
$1.186

WPLN-FM
222 Eighth Avenue North
Nashville, Tenn. 37203
$1.186

KUT-FM
University of Texas at Austin
Austin, Texas 78712
$1.186

KVLU-FM
Lamar University
Beaumont, Texas 77710
$1.186

KAMU-FM
Texas A&M University
College Station, Texas 77843
$1.186

KETR-FM
East Texas State University
Commerce, Texas 75428
$1.186

KKED-FM
Box 416
Corpus Christi, Texas 78403
$1.186

KERA-FM
3000 Harry Hines Boulevard
Dallas, Texas 75201
$1.186

ETCOM, Inc.
2023 Myrtle Street
El Paso, Texas 79901
$310,778

KTEP-FM
University of Texas at El Paso
El Paso, Texas 79968
$1.186

KPFT-FM
419 Lovett Boulevard
Houston, Texas 77006
$1.186

KUHF-FM
4800 Calhoun
Houston, Texas 77004
$1.186

KNCT-FM
Highway 190 West
Killeen, Texas 76542
$1.186

KUSU-FM
Utah State University
Logan, Utah 84322
$1.186

KPCW-FM
Box 1372
Park City, Utah 84060
$1.186

KBYU-FM
Brigham Young University
Provo, Utah 84602
$1.186

KUER-FM
University of Utah
Salt Lake City, Utah 84112
$1.186

WVPR-FM
Vermont Public Radio
Winooski, Vt. 05404
$1.186

WMRA-FM
James Madison University
Harrisonburg, Va. 22807
$1.186

WHRO-FM
5200 Hampton Boulevard
Norfolk, Va. 23508
$1.186

WRFK-FM
6000 Wilkinson Road
Richmond, Va. 23227
$1.186

WVTF-FM
4200 Avenham Avenue S.W.
Roanoke, Va. 24014
$1.186

KDNA-FM
Box 800
Granger, Wash. 98932
$1.186

KWSU-AM
Washington State University
Pullman, Wash. 99164
$1.186

KUOW-FM
University of Washington
Seattle, Wash. 98195
$1.186

KPBX-FM
North 2319 Monroe Street
Spokane, Wash. 99205
$1.186

KPLU-FM
Pacific Lutheran University
Tacoma, Wash. 98447
$1.186

KTOY-FM
1101 South Yakima Avenue
Tacoma, Wash. 98405
$1.186

WVPN-FM
West Virginia Public Radio
Charleston, W.Va. 25305
$1.186

WOJB-FM
Route 2
Hayward, Wis. 54843
$1.186

WGTD-FM
3520 30th Avenue
Kenosha, Wis. 53141
$1.186

WLSU-FM
University of Wisconsin
La Crosse, Wis. 54601
$1.186

WERN-FM
3319 West Beltline Highway
Madison, Wis. 53713
$1.186

WHA-AM
821 University Avenue
Madison, Wis. 53706
$1.186

WORT-FM
118 S. Bedford Street
Madison, Wis. 53703
$1,186

WUWM-FM
University of Wisconsin
Milwaukee, Wis. 53201
$1,186

WYMS-FM
Drawer 10K
Milwaukee, Wis. 53201
$1,186

WXPR-FM
303 West Prospect Street
Rhinelander, Wis. 54501
$1,186

KUWR-FM
University of Wyoming
Laramie, Wyo. 82701
$1,186

Total of Category II-B
$12,633,480

C. Program Distribution:

WGNU-FM
Box 885
Boulder, Colo. 80306
$10,140

KUVO-FM
Box 11111
Denver, Colo. 80211
$10,140

KSUT-FM
Box 737
Ignacio, Colo. 81137
$10,140

National Public Radio
2025 M Street, N.W.
Washington, D.C. 20036
$4,175,000

WMNF-AM
3838 Nebraska Avenue
Tampa, Fla. 33603
$10,140

WRBH-FM
5926 S. Front Street
New Orleans, La. 70115
$10,140

WWOZ-FM
Box 51840
New Orleans, La. 70151
$10,140

WUMB-FM
University of Massachusetts
Boston, Mass. 02125
$10,140

WWFM-FM
Box B
Trenton, N.J. 08690
$10,140

KMHA-FM
Box 699
New Town, N.D. 58763
$10,140

KXCR-FM
2023 Myrtle
El Paso, Texas 79901
$10,140

KPAC-FM
8401 Datapoint Drive
San Antonio, Texas 78229
$10,140

Total of Category II-C
$4,286,540

Total of Category II
$41,357,247

III. OTHER DIRECT SUPPORT:

Public Broadcasting Service
1320 Braddock Place
Alexandria, Va. 22314
$2,976,090

Total of Category III
$2,976,090

IV. RESEARCH, EDUCATION, TRAINING AND OTHER:

KUAC-TV
University of Alaska
Fairbanks, Alaska 99701
$13,103

Raven Radio Foundation
KCAW-FM
Box 520
Sitka, Alaska 99835
$1,079

KUAT-TV
University of Arizona
Tucson, Ariz. 85721
$8,802

KCET-TV
4401 Sunset Boulevard
Los Angeles, Calif. 90027
$200,000

KBDI-TV
Box 427
Broomfield, Colo. 80020
$972

KCFR-FM
2249 South Josephine Street
Denver, Colo. 80210
$10,896

KUVO-FM
Box 11111
Denver, Colo. 80211
$1,234

KSUT-FM
Box 737
Ignacio, Colo. 81137
$25,750

WAMU-FM
The American University
Washington, D.C. 20016
$7,650

WETA-TV
Box 2626
Washington, D.C. 20013
$66,286

WPBT-TV
Box 2
Miami, Fla. 33161
($2,500)

WMFE-TV
11510 East Colonial Drive
Orlando, Fla. 32817
$250

WNIT-TV
Box 34
South Bend, Ind. 46624
$250

WBUR-FM
630 Commonwealth Avenue
Boston, Mass. 02215
$12,044

WGBH Educational Foundation
125 Western Avenue
Boston, Mass. 02134
$39,968

WUMB-FM
University of Massachusetts
Boston, Mass. 02125
$10,836

WGBY-TV
44 Hampden Street
Springfield, Mass. 01103
$8,492

WTVS-TV
7441 Second Boulevard
Detroit, Mich. 48202
$1,245

KAWE-TV
Box 9, BSU
Bemidji, Minn. 56601
$846

KTCA-TV
1640 Como Avenue
St. Paul, Minn. 55108
$885

KGLT-FM
Montana State University
Strand Union Building, MSU
Bozeman, Mont. 59717
$1,000

KUON-TV
Box 83111
Lincoln, Neb. 68501
($1,223)

WENH-TV
Box 1100
Durham, N.H. 03824
$1,250

WSKG-TV
Box 3000
Binghampton, N.Y. 13902
$1,122

WNET-TV
356 West 58th Street
New York, N.Y. 10019
$17,638

WCET-TV
1223 Central Parkway
Cincinnati, Ohio 45214
$9,847

WVIZ-TV
4300 Brookpark Road
Cleveland, Ohio 44134
$15,880

KBOO-FM
20 S.E. 8th
Portland, Ore. 97214
$540

WITF-FM
1982 Locust Lane
Harrisburg, Pa. 17109
$3,092

KUSD-TV
414 East Clark Street
Vermillion, S.D. 57069
$602

WUTC-FM
188 Chader Hall, UTC
Chattanooga, Tenn. 37403
$11,584

KERA-TV
3000 Harry Hines Boulevard
Dallas, Texas 75201
$855

KDNA-FM
Box 800
Granger, Wash. 98932
$10,044

KCTS-TV
401 Mercer Street
Seattle, Wash. 98109
$27,334

WNPB-TV
Box TV-24
Morgantown, W.Va. 26507
$340

Alaska Public Radio
4640 Old Seward Highway
Anchorage, Alaska 99503
$46,976

FMR Associates, Inc.
6045 East Grant Road
Tuscon, Ariz. 85712
$41,200

California State University Trustees
400 Golden Shore
Long Beach, Calif. 90802
$20,000

Pacifica Foundation
5316 Venice Boulevard
Los Angeles, Calif. 90019
$470

Radio Bilingue, Inc.
Box 3866
Modesto, Calif. 95352
$500

Youth News, Inc.
1419 Broadway, Suite 433
Oakland, Calif. 94612
$9,060

San Diego State University
Center for Communications
San Diego, Calif. 92182
$69,851

Bay Area Video Coalition
1111 17th Street
San Francisco, Calif. 94107
$12,965

National Asian American
Telecommunications Association
346 9th Street
San Francisco, Calif. 94103
$136,500

Nguzo Saba Films, Inc.
2482 Sutter Street
San Francisco, Calif. 94115
$14,543

Pacific Educational Network
650 Fifth Street
San Francisco, Calif. 94107
$136,500

Research & Programming Foundation
569 Buena Vista, West
San Francisco, Calif. 94117
$46,476

Western Public Radio
Fort Mason Center, Building D
San Francisco, Calif. 94123
$68,153

Latinos in Public Television
#2 E Street
Santa Rosa, Calif. 95404
$20,500

Dale Hatfield Associates
1951 Vista Drive
Boulder, Colo. 80302
$23,840

Pacific Mountain Network
2480 West 26th Avenue
Denver, Colo. 80211
$86,465

African American Museums
Association
420 Seventh Street, N.W.
Washington, D.C. 20004
$15,000

Children's Radio Theatre
1314 14th Street, N.W.
Washington, D.C. 20005
$650

Cresap, McCormick and Paget
2101 L Street, N.W.
Washington, D.C. 20037
$11,500

The Development Exchange
1010 Vermont Avenue, N.W.
Washington, D.C. 20005
$25,000

George Washington University
Rice Hall
2121 I Street, N.W.
Washington, D.C. 20052
$5,965

Jansky Telecommunications, Inc.
1899 L Street, N.W., Suite 1010
Washington, D.C. 20036
$15,000

National Federation of Community
Broadcasters
1314 14th Street, N.W., 3rd Floor
Washington, D.C. 20005
$54,598

National Public Radio
2025 M Street, N.W.
Washington, D.C. 20036
$191,876

Needham, Porter, Novelli
3420 Prospect Street, N.W.
Washington, D.C. 20007
$349,249

University Tech-Tel Corporation
3248 Patterson Street, N.W.
Washington, D.C. 20015
$535,000

Kessler & Gehman Associates
1511 N.W. 6th Street
Gainesville, Fla. 32601
$39,550

Pacific Mountain Network Television
Ratings Analysis Consortium
Box 786
Marco Island, Fla. 33937
$78,671

David LeRoy
St. Armands Circle
Box 6060
Sarasota, Fla. 34275
$15,000

Georgia Public Telecommunications
Commission
1540 Stewart Avenue S.W.
Atlanta, Ga. 30310
$163

American Library Association
50 East Huron Street
Chicago, Ill. 60611
$24,636

Central Educational Network
4300 West Peterson Avenue
Chicago, Ill. 60646
$38,735

Western Illinois University
School of Graduate Studies
Sherman Hall 320
Macomb, Ill. 61455
$21,134

Association of Radio Reading Services
Box 847
Lawrence, Kan. 66044
$49,000

Academy for Research
Box 4776
Rockville, Md. 20850
$12,045

Liebold Associates
5 Southgate Avenue
Annapolis, Md. 21401
$74,903

University of Maryland
Office of Contract/Grant Accounting
Room 3121 S. Administration Bldg.
College Park, Md. 20742
$3,972

Arbitron Ratings Co.
The Arbitron Building
312 Marshall Avenue
Laurel, Md. 20707
$15,000

Toby Levine Communications
10122 River Road, Suite 213
Potomac, Md. 20854
$26,250

Radio Research Consortium
Box 6063
Silver Spring, Md. 20906
$58,550

Thomas & Clifford
28 Pine Avenue
Takoma Park, Md. 20912
$10,000

Eastern Educational Network
120 Boylston Street
Boston, Mass. 02116
$38,735

Harvard University
319 Boylston Hall
Cambridge, Mass. 02138
$15,108

Research Communications Limited
824 Boylston Street
Chestnut Hill, Mass. 02167
$53,600

Bozell & Jacobs Public Relations
Butler Square
100 N. 16th Street
Minneapolis, Minn. 55403
$8,321

Board of Regents
University of Nebraska
Box 83111
Lincoln, Neb. 68501
$18,970

Native American Public Broadcasting
Consortium, Inc.
Box 83111
Lincoln, Neb. 68501
$129,500

EDUCOM
Box 364
Carter and Rosedale Roads
Princeton, N.J. 08540
$24,850

Aspen Institute for Humanistic Studies
One Lincoln Plaza
New York, N.Y. 10023
$10,000

Eastern Public Radio
One Centre Street
New York, N.Y. 10007
$35,046

Educational Broadcasting Corporation
356 West 58th Street
New York, N.Y. 10019
$60,438

InTouch Networks, Inc.
322 West 48th Street
New York, N.Y. 10036
$50,640

James J. Lyle
Video Publishing Sources
381 Park Avenue South, Suite 1601
New York, N.Y. 10016
$11,500

Joint Council on Economic Education
2 Park Avenue
New York, N.Y. 10016
$50,000

Museum of Broadcasting
1 East 53rd Street
New York, N.Y. 10022
$25,000

Philip Burton Productions
1776 Broadway, Room 1810
New York, N.Y. 10019
$25,000

Roper Organization
205 East 42nd Street
New York, N.Y. 10017
$20,227

University of North Carolina
Carroll Hall 021A
Chapel Hill, N.C. 27514
$22,436

National Black Programming Consortium, Inc.
1266 East Broad Street
Columbus, Ohio 43205
$200,000

Ohio State University
242 West 18th Avenue
Columbus, Ohio 43210
$61,000

University of Pennsylvania
3451 Walnut Street
Philadelphia, Pa. 19104
$57,397

Southern Educational Communications Association
Box 5966
Columbia, S.C. 29250
$38,735

ETV Endowment of South Carolina
1029 Woodburn Road
Spartanburg, S.C. 29302
$23,164

Kershner & Keynon
2300 9th Street South
Arlington, Va. 22204
$188,011

Public Broadcasting Service
1320 Braddock Place
Alexandria, Va. 22314
$419,579

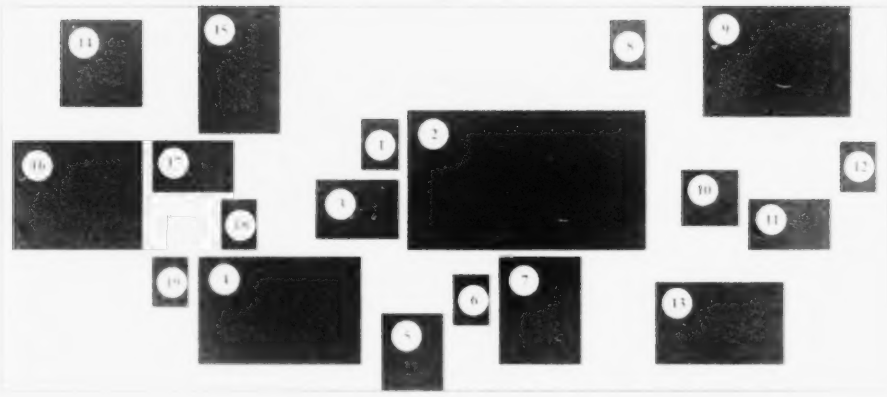
University of Wisconsin Management Institute
432 North Lake Street
Madison, Wis. 53706
$21,525

Total of Category IV
$4,522,221

Total of All Categories
$177,384,881

Legend for Cover

1. **Bob Edwards,** ***Morning Edition***
2. ***Sylvia Fine Kaye's Musical Comedy Tonight***
3. **Carl Sagan,** ***Cosmos***
4. ***Eyes on the Prize***
5. ***The MacNeil/ Lehrer NewsHour***
6. ***Dance in America***
7. ***Square One TV***
8. **Garrison Kelllor,** ***A Prairie Home Companion***
9. ***With Ossie and Ruby***
10. ***Planet Earth***
11. ***Washington Week in Review***
12. **Susan Stamberg,** ***Weekend Edition***
13. **Public radio's** ***Star Wars*** **cast**
14. **"The Ballad of Gregorio Cortez,"** ***American Playhouse***
15. ***Reading Rainbow***
16. ***Kids America***
17. ***Alive from Off Center***
18. **Bill Moyers**
19. **Ken Burns'** ***Statue of Liberty***



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